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FRENCH NATION WILL SELL DE RIDDER ART

Eighty-five Dutch and Flemish
Paintings of the XVIIth Cen-
tury to Go on Sale in June

One of those sales that focuses the interest of the art world is to be held in the Hotel Drouot in Paris early in June when the French government will dispose of the famous August de Ridder collection of eighty-five Dutch and Flemish works of the XVIIth century. Every one of these was acquired by De Ridder, who died in 1911, from the Kleinberger Galleries of this city and Paris.

The De Ridder collection was shown here in its entirety in the Kleinberger Galleries in December 1913 and January 1914, and created a sensation owing to the superb quality of every masterpiece in it. Like many another amateur De Ridder, who was a Belgian by birth, began forming his collection with modern paintings, but on going to Munich to live for a time (he subsequently became a German citizen with a home at Schonberg in the Taunus), he became wholly interested in the work of the men of his native land and of Holland.

When he died he had only one painting outside the Dutch and Flemish schools of the XVIIth century and this was not catalogued nor described by Dr. Wilhelm von Bode in the edition-de-luxe catalogue of the De Ridder collection issued in Berlin in 1913, which work contains a large reproduction of each of the eighty-five paintings assembled by De Ridder.

After the collection was shown in New York it was sent to Paris and was there at the outbreak of the World War. It was seized by the government as alien property and now is to be sold for the benefit of the French nation, although two of De Ridder's heirs, a daughter who is a Hollander and another who is a Belgian, will be entitled by law to two-fifths of the money resulting from the sale, the French government taking three-fifths for its share.

Chief in interest in the collection are the three Rembrandts, including the "Portrait of a Man, a member of the Raman family," the "Flora," and "A Girl at a Window." Each of these works is in superb condition and each represents Rembrandt at his best in these three phases of his art. Frans Hals is represented by two canvases, both portraits of women, the exquisite "Portrait of a Young Woman" and the "Portrait of Sara Andriesdi," each of them in Hals' very finest vein. Cornelis Verspronck, who painted under Hals' influence, is represented by a "Portrait of a Young Man with Sunburnt Features" and there are two notable examples of the work of Jacob A. Backer, portraits of Johannes Lutma and his wife.

Ferdinand Bol is here with the lovely "Young Girl in a doorway," and Govert Flinck with his "Portrait of a Young Man in the Costume of a Shepherd." There is a figure subject by Paul Moreau.

(Continued on page 6)

Chicago Institute Gets Mural Studies by Puvis de Chavannes



THE SACRED
GROVE
By
PUVIS DE
CHAVANNES

This picture is the central panel on the staircase at the Palais des Arts of Lyons.

MEETING OF ST.
GENEVIEVE AND
ST. GERMAIN
By
PUVIS DE
CHAVANNES

The St. Genevieve mural paintings in the Pantheon are probably the best known of all Puvis' work. This is one of four pictures recently acquired.



TEUTONS ARE BUYING HEAVILY IN LONDON

Their Advent Has Quite Changed
"the Complexion of Salesroom
Politics" in the British Capital

LONDON—The owners of smaller works of art are now profiting by the activity of German buyers, to put up these possessions at the various salesrooms.

Owing to the anxiety of German and Austrian collectors to turn their capital into objects of international value, a ready market is being found for pictures, bronzes and other *objets d'art* which might otherwise miss fire at auction. The advent of the German bidder has in fact totally changed the complexion of certain aspects of salesroom politics.

—L. G.-S.

Watson to Found an Art Colony

WYOMING HILLSIDE, N. Y.—The multifarious activities of Dudley Crafts Watson, director, until May 1, of the Milwaukee Art Institute, have been added to by his selection to undertake the establishment of an artists' colony at Wyoming Hillside, N. Y. Mrs. Lydia Coonley Ward is sponsoring the new colony.

Ask Bond Issue for Art in Los Angeles

Business Leaders and Artists to
Coöperate in the Work of Aiding
the City Toward Greatness

LOS ANGELES—A new movement was inaugurated at a luncheon at the Biltmore Hotel. It is tentatively called "The Commercial Board of Los Angeles." The subject discussed was "What Art Means to the Commercial Life of Los Angeles."

The officers of the board are prominent business men, E. G. Judah of the Chamber of Commerce being the managing director.

The intention is to promote active coöperation between artists and business men. The movement is popular and the luncheon was well attended both by artists and non-professionals. Marius de Brabant, president of the Biltmore Salon, was in charge of the program. The speakers were S. Fred Hogue, editorial writer of the Los Angeles Times; Robert Vonnoh, Jack Wilkinson Smith and E. Roscoe Shrader. Mr. Shrader is president of the California Art Club.

It is proposed to elect large corporations in active business as members of the association as well as individuals.

A resolution, unanimously adopted is in part as follows:

"Resolved, that out of the moneys voted for construction of our public buildings a minimum sum of \$50,000 be used as prizes to California artists for such bronzes, statuary and paintings descriptive of the history and beauty of the Southland as may be determined in coöperation with the City Art Commission and the Board of Public Works, and that, failing in this, the City Council be petitioned to include in bond issues to be submitted to the people at the May election, the said sum for the purpose above mentioned."

National Gallery Has Centenary

LONDON—The National Gallery, London, celebrated its hundredth birthday on April 2, when it entertained art experts and representatives from foreign galleries at a dinner at Lancaster House, St. James, S.W. This was attended by the Prime Minister, several Cabinet ministers and the Prince of Wales. The London Museum is now housed there.

Roland Knoedler Goes to Paris

Roland F. Knoedler sailed on April 2 on the French liner *Paris* for France to spend the summer in Paris. He will direct the Paris house of M. Knoedler & Co.

NASHVILLE PLANS A GREAT MUSEUM

Art Association Desires to Have
the Reconstructed Parthenon
Used for a Public Gallery

NASHVILLE—There was a unanimous endorsement of the work of the Nashville Art Association for the establishment of an art museum in Nashville at the weekly luncheon of the Optimist Club. The meeting was presided over by Dr. John R. Shackleford, president.

Endorsement followed talks by Mrs. J. C. Bradford, president of the association, and by Mrs. Robert Nichol, secretary. Mrs. Bradford gave a brief history of the art association for the past fifteen years and commented upon the art museums which she had visited recently in Atlanta and Savannah, Ga.

Mrs. Bradford suggested that the Parthenon in Centennial park was an ideal building to house a museum, and commented upon this structure as a distinct advertisement for the city. She spoke of having visited a number of museums both in Europe and the United States where Nashville is known as the city in which the reconstructed Parthenon is located, and said that the British Museum in London in its official handbook has a reproduction of the building here.

BESNARD HAS TWO SHOWS IN NEW YORK

His Paintings and Etchings Are
Representative of Academicism
Tempered by Impressionism

Greatest news interest attaches this week to the two exhibitions of the work of Paul Albert Besnard, the distinguished French painter who is in America as a juror for the Carnegie International—his paintings at Knoedler's and his etchings at Keppel's. The latter exhibition does justice to the great reputation of M. Besnard because it is thoroughly representative, while the paintings, with a few rare exceptions, are not his best. One gets the impression from a survey of the walls of the big gallery at Knoedler's that the artist was obliged to "fill in" with whatever he could find in his studio.

However, there are enough typical Besnards in the exhibition to give the art world of America a good idea of the best that exists in present day French academic art. M. Besnard is thoroughly traditional, a legitimate exemplar of an unbroken line. He is a decorative painter who is a logical descendant of Le Seur, Delacroix and Dechamps. His first ideals (the artist is now in his seventy-third year) were thoroughly academic, but he came under the influence of Impressionism and put more light and color in his compositions than did his confrères. But they afterwards caught up with him, in a measure, so that now he is thoroughly representative of French academicism as it exists—the old tradition tempered by the Impressionism that enlightened it some twenty or thirty years ago.

Besnard's paintings are pictorial and picturesque, and are neither old nor new. The outstanding picture at Knoedler's is the one given the place of honor at the end of the room—"La robe verte," a bonneted young woman standing with one foot forward and holding, far to one side so as not to obscure her own charms, a large bunch of long stemmed roses. It is a work brilliant in color, flawless in technique, vigorous in action—a masterpiece of academicism. It speaks as of the Salon.

The nudes probably touch the high point of the exhibition, and of Besnard's art. The "Sous des Saules," loaned by Carnegie Institute, is brilliant with its reds, greens and yellows. "Près d'un Lac," a nude standing in full sunlight at the border of a lake, is even more arresting. This work has just been purchased by the Art Institute of Chicago. "Le bain romain" has gentler sunshine, the kind that floods a Roman bath, and it illumines the flesh of a young woman. "Une rencontre sur l'Atlas" harks back to Dechamps, with its two Berber chieftains on spirited mounts meeting on a snow-covered mountain road at the edge of a precipice.

Despite the fact that Besnard is famous as a portraitist, there is only one of this sort in the exhibition.

In Miss Brannigan's Boston Show



"DOWNPATRICK CLIFFS"

By GLADYS BRANNIGAN

In the artist's exhibition of water colors at the Doll & Richards Gallery in Boston, April 9-22. This painting was in the exhibition of the Washington Water Color Club, at the Corcoran Gallery. In the present exhibition are also shown some miniatures of gardens previously shown in Philadelphia and New York.

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sentation of Gabriele d'Annunzio, not
very brilliant and not very impressive.
—P. B.

Besnard Etchings at Keppel's

Although Albert Besnard has been
making etchings since the early 1880s
his work in this field of art is practically
unknown in this country only one exhi-
bition of his prints having been given
here previous to the current show at the
Keppel Galleries. It was held in the
same place in 1920.This exhibit, which was opened on
Monday afternoon with a reception for
Besnard's former pupils among the ar-
tists and architects of New York, in-
cludes forty-five prints and a few water
colors and is thoroughly representative
of his work with the etcher's needle.
There are prints from the early "Série
de la Femme" of the years 1885-1887;
single figures, such as the sculptural
"Dans les Cendres," which Besnard
dedicated to Rodin; interiors of domestic
charm like "Le Déjeuner" and "La Mère
Malade," and studies of heads as in "Le
Grand Profil de Femme" which would
stand out in any show of etchings by
the beauty of its lustrous blacks.Productions of the studio are not miss-
ing such as "La Flore de le Gros" and
"La Femme au Vase," this last subject
being the theme of a plate etched by
Zorn in 1906 showing Besnard working
from the model. Among the portraits
are a superb profiled head of the artist's
wife, a noble head of Auguste Rodin,
Pope Benedict XV in the gardens of the
Vatican, Cardinal Mercier, and Clemen-
ceau. Aside from the interest of the
prints themselves the spectator is made
to realize how much Zorn owed to Bes-
nard, not alone as a painter but even
more as an etcher. The exhibition will
continue until April 19.

Dry-points by Raffaelli

Dry-points in color by Jean François
Raffaelli are exhibited through April in
room 31 at the Public Library at Fifth
Ave. and 42nd St. These etchings were
the gift of Samuel P. Avery and have
been placed on view by Dr. Weitenkampf
because the recent death of Raffaelli has
recalled the significance of this artist's
contribution to nineteenth century etch-
ing.Dr. Weitenkampf writes: "In his
color work Raffaelli uses neither aqua-
tint nor other grain to hold the color,
but clean dry-point, the rich line of
which holds spots of color applied with
a discriminating eye as to proper ac-
cents. With as little color as possible he
produces his effect, the white of the
paper playing its important part. Some
of the earlier dry-points are in black
and white, and pen notes on the margin
of several of these add an interesting
personal note. Most of these prints deal
with the life of the working people."

André Wilder's Landscapes

Although André Wilder, the French
artist whose landscapes are shown at
the Wildenstein Galleries, would please
simply by his use of color, his pictures
are mainly impressive for qualities which
might reasonably be termed sculptural.
Not that he models in paint—no thick
impasto is relied on to produce an em-
phasized volume. But he thinks mainly
in terms of the third dimension, and
whether he paints a barge, a hill, or a
cathedral he is as much concerned with
its thickness, its weight, its solidity,
as with its surface. Boldness rather
than delicacy of outline characterizes histrees, his sailboats, his bridges over the
Seine. If movement enters into his pic-
tures it is the slow ponderous motion
of the "Train de Bateaux a Bougival"
which adjusts itself with dignity to the
bend in the stream.The painting of the Oise near Pontoise,
flowing slowly by an idle boat, is en-
chanting with its idyllic calm, and since
this stream is associated with the im-
mortal "Inland Voyage" of Stevenson
it recalls also his justification of idlers
in general. Other subjects are Notre
Dame in summer and in winter, "The
Trocadero and the Pont de l'Alma,"
showing the Trocadero a violent bulk
on a light sky, and the mills of Holland,
whose bold outlines were naturally in-
teresting to this champion of positive
form.

Seven Women Painters

The seven women artists who are ex-
hibiting at the Ainslie Galleries until
April 15 are Bertha Baxter, L. Scott
Bower, Gladys Brannigan, E. Mar-
guerite Enos, Sara Hess, Frances Keffer
and Mary G. Riley. Landscapes are in
the majority, the only portrait painter
being E. Marguerite Enos, who sends
a picture of Miss Mary Rogers Warren
in a white riding habit against a land-
scape setting which is convincing in its
"out door" feeling.Among the landscapes is Gladys Bran-
nigan's "Quarry and Town, Gray Day,"
which has variety and luminosity in its
tones of gray. There are autumn scenes
by Sara Hess, including an October
impression of Fort Washington Park
which is ingratiating because of its glow-
ing yellow foliage. "Mission Valley,"
a large landscape from California, is
Miss Keffer's most ambitious attempt,
and is markedly successful in its ren-
dering of atmosphere and subtle color.
"Dutch Canal" is a more typical work
by the same artist and is very pleasing
in its warm lighting.Scenes from Etaples and Vitre make
up L. Scott Bower's section of the ex-
hibition. "Etaples Market" is a big can-
vas, full of busy figures softly outlined,
and making an occasional use of brilliant
color very effective in its brown setting.
Mary G. Riley's "St. Thomas" and
"The Book Drive, 1918," which shows
the Library at 42nd St. and an animated
crowd on the steps, discloses a structural
quality in this artist's work which is sat-
isfying. Bertha Baxter's "Misty Morn-
ing," a picture of boats in a fog, is re-
fugent. "Waiting for the Circus" and
the small "Busy Boats" show a particular
skill in handling a canvas of small
dimensions.

Singer's Norwegian Paintings

The latest group of paintings of scenes
in Norway by William H. Singer, Jr.,
on view in the upper rooms at the Knoed-
ler Galleries until April 12, includes
thirty-two canvases in his delicately col-
orful vein. Although this painter elects
to live and work in Norway, he has kept
himself quite free from the Salon tradi-
tion which is so marked in all northern
European art, and remains a purely
American painter in feeling and manner.Once again he shows leafless trees pat-
terned against snowy fields and moun-
tains, with a blue sky breaking through
the mist, in the "Enchanted Dream"; the
quiet of the Norwegian farm country in
"A Day in Early June" that blazes with
sunlight, as his hillsides do in the lovely
"Highland Farms in September."Several phases of snow storms are
pictured here but Singer makes the spec-
tator feel the grip of winter most keenly
in the "Joyous Winter Sun," with its
fishing boats drawn upon the shore be-
fore a line of houses whose roofs are
heavy with a coat of snow. This painter
is an optimist as his canvases clearly re-
veal, especially through the fact that of
the terrors or the tragedies of the win-
ter season never a trace appears in his
work.

Paintings by Gasparo

There are few religious paintings by
artists of today that have the conviction
and reverence of the pictures by the
young Italian artist, Oronzo Gasparo,
which are shown at the School of De-
sign and Liberal Arts. While he is evi-
dently profoundly under the influence
of the Primitives, there is no single ele-ment in his work which can be said
to have been copied from them.His contact with early Italian paint-
ing is a matter of youthful experience,
when he served as a choir boy in Italy.
It was the impression which he received
from them which has left its stamp on
his own very spiritual work.Gasparo's arrangements are very much
his own, as in the "Adoration of the
Magi," where the curving lines of a car-
pet give unity to the design. A Ma-
donna and Child on a balcony with a
landscape background is, paradoxically,
full of suggestion of the Byzantine and
early Italian styles and yet in no definite
instance is a repetition of them. His
color is brilliant and is used in large
masses. These works have a "stained
glass" quality which indicate that the
artist might do well to take up design
in that medium.

Some Modern Germans

In its nineteenth exhibition of modern
art the Société Anonyme presents thir-
teen painters and one sculptor. Wilhelm
Lehmbruck is the sculptor and the femi-
nine torso which represents him has the
charm of the archaic without its rigidity.
The painters are, in the main, German.
There are two Russians, Kandinsky
and Jawlensky, the latter represented by
a boldly modeled head. William Lescaze
is a Swiss. His two landscapes are of
web-like design, quite sensitive and full
of detail. Joseph Stella is represented
by a series of drawings from mills and
factories, mostly in black-and-white.Of the Germans there is an interesting
figure in Rudolph Erbsloh. He is de-
voted to landscape and has painted the
same mountain with its castled summit
in four or five pictures whose difference
is one of feeling and quality rather than
color.Dora Brumberger also employs a
naturalistic method of painting, while the
other feminine member of the group,
Pauline Kowarsik, who began to study
painting in her late sixties under Cam-
pendonk, has the subjective character of
all self-expressionists. Magnus Zeller,
Drexel, Martel Schwichtenberg, F. W.
Seivert and Henrich Vogeler are the re-
maining German artists. The exhibition
lasts through April 12.

(Other art reviews on page 7)

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NEW YORK

BESNARD IS AGAINST ART IN THE CABINET

Director of the Ecole des Beaux
Arts in Paris, Here as Carnegie
Juror, Opposes Official Art

Paul Albert Besnard, director of the Ecole des Beaux Arts, in Paris, formerly director of the French Academy in Rome, and generally regarded as a most academic Academician, advises the United States not to have a Department of Fine Arts.

"Art should be free," said M. Besnard upon his arrival in New York. "The best results do not follow governmental supervision or interference in the fine arts. The greatest artists in the world's history developed independently of official aid. The government-controlled theatres in France? Well, I will not say, because that is outside my sphere."

"You say you have heard such theatres referred to as being examples of the stifling influence of official direction in the fine arts. So have I, but I cannot speak with authority on that subject. What I do believe is that you will make a mistake in this country if you create a ministry of fine arts at Washington."

M. Besnard, with A. J. Munnings, the English painter, arrived on the *Berengaria* and spent three days in New York prior to their departure for Pittsburgh, where they will constitute the foreign membership of the jury of award for the next International. They were met by Director Saint-Gaudens of the art department of the Carnegie Institute. M. Besnard was given a reception Sunday afternoon at the Knoedler Galleries where an exhibition of his paintings was opened.

Mme. Besnard, who accompanied her husband, is a sculptor and the daughter of a sculptor, while her husband is a painter. She delivered a lecture at Carnegie Institute Tuesday evening on "The Continuity of Art on the Globe Since the First Appearance of Man." She speaks good English, while her husband's knowledge of the English language is comparatively slight.

"M. Besnard is essentially liberal in his views," said she in speaking for him at the Biltmore Hotel. "He conducted an exhibition of modern art at the Tuileries, although as the director of the Ecole des Beaux Arts he promotes classic ideals in art. This extract from my speech expresses both his views and mine," and she read the following, while M. Besnard, who understands English well enough to follow an address on art, nodded his head in approval:

"Art, like life itself, of which it is the mirror, is in perpetual evolution, but remember, evolution is reached in the word by the slow progress of years, and art follows almost step by step the course of life. Revolutions, murderous wars, may for a time unsettle art as they do humanity. They are convulsions of the globe to be compared with floods, historical deluges and earthquakes. But when civilization is not completely destroyed by these plagues, tradition soon reappears to renew or to bind more strongly the links of the intellectual chain—the chain on which depends the progress and even the continuity of civilization—the chain that propagates art

from the first link to the last.

"However, the moral and material crisis we are going through, consecutive on the honors of the war, a crisis that is prolonging itself almost everywhere, has its repercussion in art. This repercussion threatens to overthrow the aim of art, which is to wake up the sentiment of ideality, to surround us with harmony, to set up the character of individual and general beauty of beings and nature, to be a joy to the eyes and more so to the mind. At present a minority of artists, probably disturbed by the recent earthquake that shook humanity to its roots, seem to despise tradition and, desirous of going by themselves quicker than life, drop out of it altogether."

"One must not be surprised at the failure of such an endeavor in which no man's power could succeed. This transient illusion had no doubt its good side as almost everything on earth has; it destroyed in art what was not worth keeping; it showed that if these despisers of tradition were uprooted by going too fast, there were behind them other artists that on the contrary were too deeply rooted in the past. Destruction, alas! is too often in life the very basis of construction, and one may expect to see some day, and perhaps very soon, some of those artists who have torn themselves from the past, return to tradition as a child returns to its parents, as the Prodigal son returned to his home."

M. Besnard approves the suggestion recently made by Dr. Valentiner that a rotary show of American pictures be given in Europe.

Mr. Munnings, the English painter, likes to paint hunting scenes and persons and personages connected with the chase. The Prince of Wales is among those who have sat to him. While M. Besnard has been in the United States before Mr. Munnings has not, and he spent part of his first day in New York in going to the Metropolitan Museum. "I was much impressed by Winslow Homer's work in particular among the pictures by Americans," he said. "His work has both forcefulness and soul, and that thing so hard to define—national spirit. By Jove, he gets you, with his vivid paintings of the rugged sea coast. What other painters do I like over here? Well, say now, give a man a chance to look about a bit. We saw the Sargent show today. Now, there's a painter that does great work and never comes a cropper. I like your hospitality and your quick ways of doing things. For instance a Mr. Prince whom I met on the boat, a great hunter and sportsman, who lives in Boston or near it, said he wanted me to paint him and his wife and all his family and his horses. I told him there should be a gray horse in any picture where a hunting scene is portrayed, to give a bit of color, you know, or contrast, and he hadn't a gray horse in any American stable, but he had one in France somewhere, and do you know he wirelessly a message to send that horse by fast steamer to the States so that I could put him in a picture? I call that doing things, and I'll take delight in painting his picture."

M. Besnard never tires of expressing forcibly his bitterness and disgust with the high moral rhetoric which seeks to camouflage the ugly sordidness of warfare, and if he continues to address himself to this theme, the profound realization of its significance justifies the reiteration. There is little in the later work of this artist of that abstract quality that characterized the earlier output and he is turning to the interpretation of nature as suggested by the Thames between the London bridges and the stretches of forestland and farm meadow not far distant from town. His portrait studios are a little lacking in repose and sometimes convey in a very fixed and static manner an expression which should have been suggested as momentary.

—L. G.-S.

Melchers Heads New Society

At the annual meeting of the New Society of Artists Gari Melchers was elected chairman; Gifford Beal, vice-chairman; Edmond Quinn, treasurer; Albert Sterner, secretary. For the executive committee the following were chosen: Paul Dougherty, John Flanagan, William M. Glackens, Joseph Penell and Mahonri Young.

George Biddle to Wed Miss Moore

The engagement is announced of George Biddle, painter, who is best known for his water colors of the South Sea islands, and Miss Grace Moore, the leading singer in the Music Box Revue.

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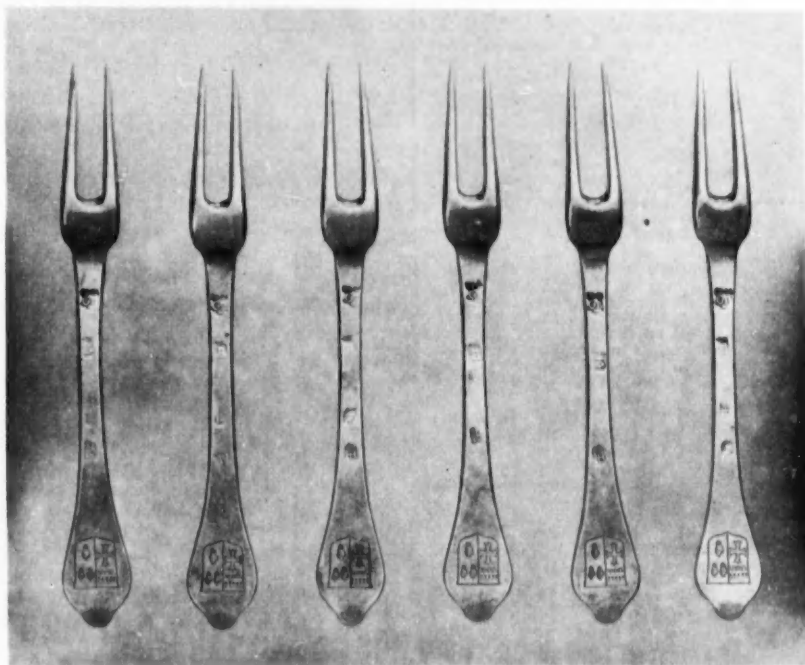
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A Rare Set of Two-Pronged Forks



This set of six two-pronged forks is dated 1701, and is the work of Henry Green, who was entered as silversmith in 1700. It is reproduced by courtesy of Messrs. Harman & Lambert, Bond Street, London.

A PICTURE RENAMED FOR POLITIC REASON

"Glittering Prizes," So Titled by
Nevinson as a Satire on Lord
Birkenhead, Shorn of Its Name

LONDON—C. R. W. Nevinson has been enjoying as usual the big press boom that somehow always seems to accompany any activity on his part. His exhibition at the Leicester Galleries opened a few days ago and immediately every paper got busy conjecturing what he might mean or might not mean by various allegorical works included on the walls.

Already there has been political controversy over a picture which in the first instance was named "Glittering Prizes" in cynical illustration of the speech made by ex-Lord Chancellor Birkenhead, in which he spoke of the "glittering prizes which the world continues to offer to stout arms and sharp swords." The picture in question represented these as the horrors of the battlefield, the tortures of the dying, and the terrors of the trapped.

The name of the work, on the request of the Earl of Birkenhead, has now been altered and figures as one of a triad of "Peace" satires, the other two dealing with discharged soldiers singing for pennies, and a profiteer and his wife making a vulgar display of wealth in a theatre box.

Nevinson never tires of expressing forcibly his bitterness and disgust with the high moral rhetoric which seeks to camouflage the ugly sordidness of warfare, and if he continues to address himself to this theme, the profound realization of its significance justifies the reiteration. There is little in the later work of this artist of that abstract quality that characterized the earlier output and he is turning to the interpretation of nature as suggested by the Thames between the London bridges and the stretches of forestland and farm meadow not far distant from town. His portrait studios are a little lacking in repose and sometimes convey in a very fixed and static manner an expression which should have been suggested as momentary.

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LITTLE ROCK WANTS A MUSEUM OF ART

Mass Meeting Held in Arkansas
Capital to Increase Interest
After a Successful Exhibition

LITTLE ROCK, Ark.—George B. Rose, former Governor George W. Donaghey, Mayor Brickhouse and others spoke at the mass meeting held in the art gallery on the fourth floor of the county courthouse by the Fine Arts Club of Little Rock, in the interest of a city art museum.

The proposal to erect such a gallery is the result of a plan which has been sponsored by the local Fine Arts Club for the past several years. The club has sought to create an interest in art by bringing an exhibit of paintings each year.

A recent exhibition gave great impetus to the movement for a museum. The work of forty Southern artists together with a collection of paintings by 150 other artists of note was shown for ten days under the auspices of the fine arts club. The group by Southern artists was lent by the Southern States Art League. It was sent out under the auspices of the Nicholson Art League and the Fine Arts Society of East Tennessee.

Christy's "Mrs. Coolidge" to Be

Given to Nation by a Sorority

Howard Chandler Christy's standing portrait of Mrs. Coolidge, wife of President Coolidge, one of the two that he painted in the White House recently, has been purchased by the Pi Beta Phi sorority. It will be presented to the White House by that organization on April 11, in the course of the convention of the Eastern conference. Mrs. Coolidge, who joined this sorority while she was at the University of Vermont, will give a reception for the members.

Christy's portrait represents the President's wife standing outdoors in a wine-red gown with a white Russian wolfhound by her side, the south portico of the White House and its gardens showing in the background. His other portrait of Mrs. Coolidge depicts her seated in half length and wearing the white satin gown she had worn at the first official reception of President Coolidge.

Students Travel to See Art

WASHINGTON—The Promoters' Club, art students of George Washington University, are making excursions to New York, Baltimore and Philadelphia on different days, studying the galleries and collections in those cities.

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BOLSHEVISM BALKS AT BOLSHEVIST ART

A Cube on Top of a Pile of Machinery, Representing Lenin, Is Rejected by Petrograd Judges

PETROGRAD, Friday—Bolshevism has balked at Bolshevik art in honoring the memory of Nikolai Lenin, and the cubist monument of the dead leader, designed by M. Malevich, exponent of Soviet ideas in art, has been rejected.

Malevich who, like all other Bolshevik artists, has been working to express the greatness of Lenin in a model for his monument, proudly exhibited a huge pedestal composed of a mass of agricultural and industrial tools and machinery. On top of the pile was the "figure" of Lenin—a simple cube without insignia.

"But where's Lenin?" the artist was asked. With an injured air he pointed to the cube. Anybody could see that if they had a soul, he added. But the judges without hesitation turned down the work of art. There must be a real figure of Lenin, they reason, if the single-minded peasant is to be inspired.

The sculptor Charlamov has produced a figure of Lenin as a helmsman bearing the rudder to the left. Karl Marx stands in front of him, pointing the way. The sculptor suggests the Nikolai bridge spanning the Neva as the location of his work if accepted.

Sinaiski, another sculptor, has designed a mass of machinery in the centre of which appears a figure of Lenin. His idea is to have the monument constructed on such a grand scale that it will overtower the surrounding buildings of Petrograd, now renamed Leningrad after the dead leader. Charlamov's work thus far has received the most favor.

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HALFORD ART SELLS FOR \$178,435 TOTAL

Five-Days' Sale at Clarke Galleries Disposes of Many Objects—Barye's "La Guerre," \$12,900

The five-day sale at the Clarke Galleries of the Julian A. Halford collection realized \$178,435. On the final day, March 29, the sales amounted to \$125,659. Furniture and art objects, ranging from the XVIIIth century to the XIXth were sold.

The highest price, \$12,900, was paid by Lewis Simmons for a bronze allegorical group by Barye, "La Guerre." It shows the God of War seated on a recumbent horse, crowned with laurel and drawing his sword from its scabbard. A youthful herald blowing a trumpet stands at his side. It was made from one of the four original pieces cut in stone, now at the Louvre, which typify War, Peace, Force and Order.

Arthur Blackburn, of London, paid \$4,000 for an Italian rose-point bed cover, given by Queen Anne of England to one of her maids-in-waiting when the maid married into the Hodgeson-Nicoll family, then resident at Copt Hall. It is mounted over rich green Louis XIV damask.

Benjamin Moore paid \$3,000 for a dozen Queen Anne side chairs.

Mrs. B. G. Taskus bought a Chippendale and needlework sofa, the seat, back and arms done in all-over pattern in gros and petit point on a rich king's-blue ground and with carved mahogany legs, for \$2,500. Irving Blumenthal paid \$1,100 for a set of eight eighteenth century Queen Anne style English chairs.

W. A. Smyth, agent, paid \$1,500 for an old Queen Anne four-fold needlework screen.

Benjamin Davis paid \$2,475 for a set of nine carved walnut Regence chairs with serpentine aprons and cabriole legs.

C. T. CHAPMAN'S COLLECTION
Anderson Galleries, March 26 and 27—Examples of maritime art, including prints and paintings, ancient and modern, from the collection of Carlton T. Chapman, N. A. Total, \$45,770. The more important items:
79—Ship's figurehead, "Columbia"; Mme. E. Nadelman\$360
85—Ship's figurehead, "Harlequin"; Miss H. Counihan\$455
86—Carved and decorated ship's sternpiece, American, 1825, order\$435
91—An XVIII century East Indian; H. P. Rogers\$480
92—"The French Fleet bringing the army of Rochambeau," by Carlton T. Chapman; George F. Harding\$440
107—"In the Days of Nelson," by C. T. Chapman; order\$725
112—"Battle Between the French and English Fleets off Malaga," by Peter Monomey; O. J. Peters\$425
202—"Landing of William of Orange at Torby," 1688, by Peter Monomey; H. W. Starr\$375
205—"George IV Embarking at Kingston, on the 3d of Sept. 1821," by J. Haverty; B. C. Macy\$350
206—"British Ships of the Line in Fleet," by Carlton T. Chapman; C. T. Carroll\$450
209—"Fresh Breeze off Whitby," by James Wilson Carmichael; George F. Harding\$380
211—"The Situation of H.M.S. Royal Charles," by Isaac Sailmaker; H. L. Pratt\$400
212—"The Dutch Sailing Fleet in the Arctic," by Abraham Storck; George F. Harding\$410
213—English Admiralty Yacht of the XVII century, by William Van De Velde, Jr.; Miss H. Counihan\$340
215—Dutch Man-of-War off the Scheldt; by William Van De Velde, Jr.; George Durand\$550
218—Dutch Admiralty Yacht Mary, early Charles II period; Fred J. Peters\$2,750
219—Man-of-War, Le Neptune, 60 guns, French, 1750; F. T. Bedford\$950
221—Dutch corvette, 18 guns; Fred J. Peters\$2,750
225—Man-of-War Jersey, English, 1765; Standard Oil Company of New York\$1,800
228—XVII century English caravel, constructed entirely of silver; Miss H. Counihan, agent\$1,450
232—Fifty-gun frigate, American period of 1812; H. L. Pratt\$800
238—First-rate ship of the line, Royal Sovereign, 144 guns; Mrs. J. A. Farrell\$2,500
239—The Spanish galleon Casa Fuca, Miss H. Counihan\$6,400
240—Forty-four gun frigate Peacock, English, 1777; H. L. Pratt\$2,000

THE DABISSI COLLECTION
American Art Association, March 28th and 29th—Furniture and other art objects from the collection of Joseph Dabissi. Total, \$46,955. The more important items:
79—Forged iron jardiniere, Florentine, XVII century; Mrs. James B. Duke\$260
80—Forged iron jardiniere, Florentine XVII century (similar to preceding); Mrs. James B. Duke\$260

168—Carved and gilded walnut bench, Italian XVII century; Mrs. James B. Duke\$400
217—Walnut and forged iron refectory table, Florentine XVII century; Dr. Smadbeck\$300
313—Two gold needlework walnut armchairs, Tuscan XVII century; Mrs. A. Agnew\$460
318—Two velvet armchairs, Tuscan, late XVII century; M. Ackermann\$450
339—Flemish tapestry walnut state chair, XVII century; P. Sestieri\$400
340—Six sapphire blue velvet walnut chairs, Venetian, late XVII century; P. Sestieri\$400
343—Rare set of six brocade and walnut chairs; Florentine, XVI century; Rosenbach Company\$480
344—Large walnut refectory table, Tuscan, XVII century; M. Langhorne\$400
358—Walnut and forged iron refectory table, Florentine, XVII century; Wm. Baumgarten Co.\$500
360—Carved walnut credenza, late XVI century; R. S. Quigley\$425
409—Gold needle-painted velvet chasuble, Italian Renaissance; W. W. Seaman, agent\$425
415—Two jardiniere velvet portieres, Genoese, late XVII century; A. R. Louis\$400
421—Threefold Flemish tapestry screen, XVII century; W. W. Seaman, agent\$650
428—Eight forged iron balcony panels, Florentine XVIII century; Mrs. Robert Horton\$1,000

A. M. LAISE PHILLIPS COLLECTION
Anderson Galleries, March 26—Antique and modern hooked rugs, and other types of hand-made American rugs from the collection of Anna M. Laise Phillips. Total: \$6,355.50
The more important items:
97—Hand-woven wool carpet; E. F. Collins, agent\$210
168—Tan swirl, field-and-floral hook carpet, early American; Miss H. Counihan, agent\$180
169—Tan and brown, rose-spray hook carpet, early American; Mrs. C. J. Schmidlap\$290
170—Black conventionalized floral hook carpet; Miss H. Counihan\$285
171—Geometric hook carpet, early American; order\$350

BENJAMIN AND KHAYAT COLLECTIONS
Anderson Galleries, March 28 and 29—Greek, Roman and Egyptian iridescent glass and terracotta figures, from the collections of Mrs. E. S. Benjamin and Azeze Khayat. Total: \$5,047. The more important items:
115—Yellowish glass amphora; Mrs. John Morrin\$115
170—Sidianian pitcher; Mrs. John Morrin\$125
379—Unusually fine cup; A. Keller\$100

New York Auction Sales

AMERICAN ART GALLERIES

(Madison Avenue, 56th to 57th Street)
April 9 and 10, afternoons and evenings:
April 11, afternoon—The William Gates collection of manuscripts, documents and printed literature relating to Mexico and Central America. On view from April 5.
April 10, 11 and 12, afternoons—The Benguiat collection of sumptuous velvets, rich embroideries, cloth-of-gold brocades, and brocatelles, Italian, Spanish, French and English of the XVI, XVII and XVIII centuries; thirty Gothic and Renaissance tapestries, including six in gold and silver, and a royal palace needlework suite. On view from April 5.
April 22, 23, 24, 25 and 26, afternoons—The Raoul Tolentino collection of Italian and French furniture, and many fine primitive paintings, bronzes, stucco works by Della Robbia, and wrought-iron works. On view from April 18.
April 22, 23 and 24, evenings—Books and MSS., including the property of a prominent Pennsylvania collector. On view April 17.
April 28 and 29, afternoons and evenings—A collection of XIXth century American writers, the property of Mrs. Alice L. Wakeman. First editions, inscribed presentation and personal copies, MSS. and letters of Bryant, Emerson, Hawthorne, Poe, Whittier, Holmes, Lowell, Thoreau, Longfellow. On view April 24.

ANDERSON GALLERIES
(Park Avenue and 59th Street)
April 4 and 5, afternoons—The entire Chinese collection of Edward G. Getz, including porcelains, potteries, jades, etc.
April 7, afternoon and evenings; April 8, afternoon—Private library of a Boston collector, books on English and French literature. On view now.
April 9, afternoon and evening—Paintings and art objects, the collection of the late Princess Lwloff-Parlaghy, containing portraits by her of American and foreign celebrities, with other paintings, jewels and art objects. On view now.
April 10, afternoon—Hooked rugs to be sold under the management of Bernard Glick. On view now.
April 11 and 12, afternoons—Fourth sale of early American furniture gathered by Jacob Margolis. On view now.

CLARKE'S AUCTION ROOMS
(42 East 58th Street)
April 3, 4, 5, afternoons—Italian antiques from the collection of Alfred Villorosi, comprising works of the XVI, XVII and XVIII centuries. On view April 1.
April 10, 11, 12, afternoons—Part II of the Spanish art collection of the XIV century to the XVIII, Montalori Brothers, proprietors, 768 Madison Ave. On view April 8.

METROPOLITAN ART & AUCTION GALLERIES
(45 West 57th St.)
April 10, 11, 12, afternoons—Household furnishings from Murray Hill residence; furniture, paintings, prints, porcelains, screens and chests.

PLAZA ART AUCTION ROOMS
(5 East 59th St.)
April 2, 3, 4, 5, afternoons—Combination painting and home-furnishing sales from a private collector's estate; European and American paintings, etchings, mezzotints, Carrara marble garden pieces, etc. On view March 31.
April 10, 11, 12, afternoons—Oriental rugs formerly the property of the Northwestern Trading Company.

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MASTERS' DRAWINGS IN SOTHEY'S SALE

Titian, Mantegna, Rembrandt, Veronese and Others are Represented in the G. L. Collection

LONDON—May 13 has been fixed at this salesroom for the disposal of a remarkable collection of drawings (being the first portion of the G. L. Collection), consisting mainly of early drawings of the Italian school. Specially worthy of note are the study by Mantegna of an angel's head, a pen-and-bistre drawing by Titian of "The Entombment" and one of a "Concert Champêtre" by Pordenone. Some fine Rembrandt, Rubens and early Veronese drawings are also included, all of which are important examples.

April sales at Sotheby's include on the 10th and 11th the sale of valuable printed books, autograph letters, historical documents and playbills from the collections of the Duke of Devonshire and others, and on the 14th and 15th of books and illuminated and other manuscripts belonging to Lord Northbourne and others.

Of especial interest is the manuscript on vellum of Josephus, embellished with twenty-five large miniatures, relating to Jewish history and carried out in the French style prevalent in the XVth century. A perfect specimen of Lyonesse binding, dated 1625, is being sold, as probably that proper to the dedication copy of Mason's "Vindiciae Ecclesiae Anglicanae," given to King James I. "The Complete Angler" bound by Gosden and authenticated by the signature impressed inside by the binder as well

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as on one of the medals, has also a note in pencil on the fly-leaf in Gosden's handwriting. Only twenty-five copies were similarly bound and illustrated. Metal portraits of Walton and Cotton are let in as centerpieces to each side and the metal corners are in the form of fish-baskets and other fishing impedimenta.
—L. G.-S.

Collection Turned Down by Museum Brings 586,176 Francs

PARIS—At the auction rooms of Me. Lair Dubreuil there was an important sale of antique pictures, mainly primitives, and art objects and curiosities. These objects belonged to Mme. Thomson, an American resident of Paris who had presented them to the Metropolitan Museum in New York, and which declined the gift.

The total of this sale reached the un hoped for figure of 586,176 francs. Paintings, art objects, and tapestries were sold at high figures. The highest, 65,000

francs, was realized for a small panel, presumably a portrait of Jeanne D'Albret attributed to Jean Clouet, for which 40,000 francs had been asked. Another panel, of the school of Mantegna, "The Virgin in the White Veil," sold to M. de Vaszaz at 33,000 francs. Among other primitives, a panel for a caisson, of the school of Botticelli, went for 20,000 francs to M. Lazarus.

Among the other sales was "A Crowd in a Park," of the school of Watteau, sold to M. Aubry for 20,000 francs. Fantin-Latour's "Infancy of Christ" was purchased by M. Terrisse for 22,500 francs.

Britwell Court Library Sold

LONDON—Purchases by Dr. A. S. W. Rosenbach at the sale of the Britwell Court library included Henry Constable's "Diana; the Praises of His Mistress, in Certain Sweete Sonnets," printed in London in 1592. The price was £2,700. The total of the first two days of the sale at Sotheby's was £27,400.



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Richard Owen

15 Quai Voltaire
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Old Master Drawings

Ed. SAGOT

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Rue de Chateaudun, 39 Bis, Paris

A Blakelock Moonlight in Chicago



"MOONLIGHT" By RALPH ALBERT BLAKELOCK
Recently acquired by the Anderson Galleries of Chicago

NATIONAL ACADEMY PLANS A CENTENARY

Two Retrospective Exhibitions to
Be Held to Celebrate Its One
Hundred Years of Existence

To celebrate the hundredth anniversary of its founding in 1825 the National Academy of Design is planning to hold two retrospective exhibitions in the Fine Arts building next year. These will be made up exclusively of the work of Academicians and Associates, both living and dead, since the Academy began its career. Details of the two exhibitions have not been worked out completely as yet but the general scheme of the two shows is that the first one will be devoted to exhibiting the work of men who were admitted to membership up to 1875, when the Academy was fifty years old, and the second show to those elected since, but this point of division is not definitely settled as yet.

In the case of living men each Academician or Associate will be asked to send to the second show the work that he considers his best, and it is thought now that this may include anything done within the past ten years, although this is tentative at the present time. Deceased members will be represented by the best work the Academy committee can obtain, either from the permanent collection of the institution or by loan.

The so-called "diploma" works, presented to the Academy by each member on his election, may be drawn on to furnish representative pictures or sculptures. The institution possesses some notable works in this group, particularly by Samuel F. B. Morse, Charles L. Eliott and Asher B. Durand among the early members, and by Robert L. Blum, Alexander T. Van Lear, Robert Reid and Robert Henri. The exhibitions can also draw upon men in the "Honorary Members" class which existed up to 1862, and included artists living outside of New York city. Such artists were then ineligible for regular membership. Among such are Gilbert Stuart, Thomas Sully, Washington Allston, J. J. Audubon, Thomas Birch, Thomas Crawford, sculptor; Sir Thomas Lawrence, Sir Charles Eastlake, Paul Delaroche, Horatio Greenough, sculptor; E. J. H. Vernet, and Thorwaldsen, sculptor.

The oldest of living Academicians, from the viewpoint of election to membership, who may be included in one of these retrospective exhibitions is W. P. W. Dana, who lives in England and who became an Academician in 1863. Others of long standing, with the dates of their election, are: Frederic A. Bridgman, 1881; Edwin H. Blashfield, 1888; Thomas W. Dewing, 1883; Hamilton Hamilton, 1889; H. Bolton Jones, 1883; George H. Yewell, 1880; Thomas Moran, 1884; John S. Sargent, 1897; Louis C. Tiffany, 1880, and Harry W. Watrous, 1895. Herbert Adams leads the living sculptors in length of years as an Academician, having been elected in 1899.

It is hoped to make the first of these shows, at least, a national event opened by the President of the United States and with the Governor of the state and the Mayor present. The National Academy of Design was a local institution for many years but now twenty-nine states and fifteen foreign countries are represented in its membership. Although the Pennsylvania Academy of the Fine Arts is an older organization, yet the National Academy is the oldest art society in the United States that always has been directed solely by artists.

As a feature of the preparations for the centenary the Academy has re-created two classes of fellowships, which were resolved out of existence in 1909. These include "Fellows in Perpetuity" and "Fellows for Life," the fee for membership in the first class being \$500 and for the second \$100.

PLATT WILL DESIGN NATIONAL GALLERY

Architect of the Freer Gallery
Chosen by Regents of the Smithsonian—Congress Soon to Act

WASHINGTON—Charles A. Platt, New York architect, has been selected by the board of regents of the Smithsonian Institution to design the proposed National Gallery of Art building. Mr. Platt designed the Freer Gallery, and also the gallery to be constructed in Wilkesbarre, Pa.

The preparation of the architect's design has been made possible through the contribution of funds by private individuals interested in the project, and accepted by the Smithsonian Institution, which is custodian of the National Gallery. The site for the building has already been set aside by act of Congress in the great parkway stretching south of Pennsylvania Ave. from the Capitol to the Washington Monument and the Mall. It remains now to obtain funds for the building itself. Mr. Platt was in Washington recently in consultation with the secretary of the Smithsonian, Charles D. Walcott, and members of the commission about the plans. He went over the site, which is about 580 feet long by 320 wide.

His conception of the proposed National Gallery building so far developed—and it must be said that it is merely a preliminary conception—looks to the erection of a building containing a basement and first and second floors, with the main galleries for the exhibition of paintings on the second floor, where a light from overhead may be obtained. Mr. Platt will give consideration to the architecture of other fine buildings now in the Mall, with an idea to harmonizing as far as possible the style of the architecture of the National Gallery. In order to acquaint himself with the latest developments in the exhibition of art works in Europe and to view again the galleries of Rome, Florence, Paris, London and other foreign cities, he will go to Europe in May.

Granite, the most enduring stone, will probably be used in the construction of the exterior walls. The material was used for the Freer Gallery and also in the Natural History building, and the new buildings of the Smithsonian group.

The value of gifts to the National Gallery of Art today is \$5,000,000. But bequests and gifts to the gallery have come practically to a standstill because there is no adequate place to show objects of art. Senator Bert M. Fernald, of Maine, chairman of the Senate committee on public buildings and grounds is strongly backing the proposal of President Coolidge that Congress authorize an appropriation of \$50,000,000 to be expended in Washington for public buildings over a period of ten years. And Senator Fernald believes also the building program should include a home for the National Gallery of Art. A concrete proposal for the government's building plan is contained in a bill recently introduced in the Senate by Senator Smoot of Utah. It has been estimated by officials that it would be possible to construct a building—possibly a wing of the final home of the gallery—for \$1,000,000.

Art Will to Munich Gallery

MUNICH—Through the will of Herr Voetter the Neue Pinakothek has come into possession of his collection of paintings, comprising fine examples of the XIXth century school of Munich. The most prominent are a landscape by Bürkel, two pictures by Spitzweg, a view of Porta Capuana in Rome by Robert Schleich, a sheep picture by Zügel, Friedrich Voltz's "Cow at the Pond," genre paintings by Wilhelm Diez, Mathias Schmid, Defregger and Ernst Zimmermann, and portraits are by Hugo Kaufmann and Lenbach.

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LOWELL CELEBRATES AT WHISTLER HOUSE

Centenary of the Home in Which
the Painter Was Born is Observed by a Candlelight Fête

LOWELL.—Although Whistler "refused to be born in Lowell," that fact did not keep Lowell from celebrating the centenary of the Whistler house.

Portraits of men and women who were prominent in the early history of Lowell were hung at the Whistler house for the candlelight fête which took place March 28 in commemoration of the 100th anniversary of the building of the house.

A very dignified collection of likenesses of ancestors of the present generation of Lowell people has been secured through the generosity and public spirit of their owners. This exhibition will continue at the house for two weeks, and a representative of the Art Association expresses the hope that it will be visited by many young people as well as older persons.

The Whistler house was built for occupancy by Paul Moody, woolen manufacturer. Mr. Moody died young and the house passed into possession of George W. Brownell, who occupied it until it was turned over in 1833 to Major George Washington Whistler, whom Kirk Boott had brought to Lowell to superintend the machine shop and especially to introduce there the manufacture of locomotives.

During the Whistler's three years of residence in the house, the artist, James McNeill Whistler, and his brother, Dr. William Whistler, were born. In the forties the son-in-law of Mr. Brownell, James Bicheno Francis, world famous hydraulic engineer, who had been brought to Lowell by Major Whistler, moved into the house and there lived until 1870. Since then the ownerships have not been historically important, down to the acquisition of the house by the Lowell Art Association.

With a view to producing on the walls an assemblage of portraits that would be in character with the gathering of costumed participants in the candlelight fête, the exhibition committee obtained a number of portrayed personages who might have been present at a gathering to welcome the Whistler family to Lowell. Only reproductions could be obtained of Major Whistler himself and his gracious wife, the latter of whom has been depicted by her son in one of the most celebrated paintings of modern times.

The candlelight ball and accompanying whist and mah jong tables were arranged by committees of the Art Association. Mrs. Joseph A. Nesmith, Mrs. Joseph Talbot and Mrs. Frederick A. Wood were the executive committee.

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JAZZING OUT ART

Artists in New York long have known the hardship of being forced out of sections of the city they made popular by laymen who wanted to live where it was known art flourished, or by others who had a keen appreciation of domestic conveniences devised by artists for economical and convenient living. Greenwich Village fell before the invaders, and the studio quarters in the upper Fifties and Sixties also have been overrun by the Goths who have made them their own, rents rising under this condition to the point where most artists can no longer afford to live there.

In Rome and Paris, when similar conditions threatened in the Via Margaritha and on Montemartre, official steps were taken by the municipalities to stem the tide of the outlanders, in Paris with definite success. Chelsea, in London, has suffered much the same fate as our Village and now comes a complaint from London that art is being jazzed out of the Bond Street district through the invasion of exhibition galleries by night dancing clubs. In fact this condition of art galleries being leased to dance clubs has grown so portentous to the future of art in London that a committee of artists, headed by Sir David Murray, R. A., has called on the owners of exhibition halls to represent to them their fears over a continuance of present conditions.

Our Fifth Avenue and Fifty-seventh Street galleries are as yet safe from any such invasion, the lure of Broadway to jazz dancers being still too strong to make us foresee fox trotting and one-stepping under Mr. Montross' roof or in the vast expanses of the American Art Galleries. But England's artists' troubles are our own; and we might suggest to them combining art and jazz by continuing to hold picture shows where the saxophone wails and the one steppers solemnly pursue their gyrations. Elderly gentlemen and ladies have been known to do many strange things under the influence of jazz music and the contemporary dance. They might even, given that combination at an art show, be moved to buy pictures.

MEXICO, AN ART SOURCE

That the United States has a real source of inspiration for its art and architecture in the ancient civilization of Mexico was the burden of an address delivered last week by Alfred C. Bosson, the architect, before the Master Institute of United Arts on Riverside Drive. "Often it is imagined," he said, "that America has to go elsewhere to find her artistic inspiration when right here, in the remains of the civilization of the Mayas, Aztecs and Toltecs, this great art

development went to its zenith and decline but left behind so much that, when known, it should become the prototype of many a great present day artistic conception."

Pointing out how of old the Franciscan friars adapted Mexican architecture to their Californian mission buildings and of how in recent years this same style has been applied to the beautiful villas of Palm Beach, Miami and in other parts of Florida, Mr. Bosson called attention to the unlimited inspiration the sculptor will find in Latin America. And he continued:

"Happily, there are today within Mexico's own borders thousands of ambitious youths who are creating a practically new art. Under the inspiration of Aztec, Toltec and Mayan designs based upon a great artistic past, starting with simple lines, they create all sorts of charming and interesting forms. The same rich decoration and the same vigorous sense of form appears in their work that their long dead forefathers left behind them. Fully fifty thousand children in Mexico City alone are almost daily producing results that would astonish the big schools throughout the world. The relationship between the work of the carvers of the totem pole of Alaska, and California, Mexico and Peru has as yet not been thoroughly traced. If the migrations went from the North to the South, however, or for that matter, from the South to the North, the same people, or the same underlying stock, evolved their artistic work from their own inspiration, modifying it to meet local climatic conditions. All this again is true American art."

"Thus in architecture, in painting and sculpture, in decoration, in goldsmithing and jewelry design, we should take many leaves from the books of Mexico. We extend our hands and invite a peaceful invasion on the part of the old art of that republic whose borders join those across our Southern edge."

Except for archeologists and the rare artists like Cadwallader Washburn, pioneer among our etchers who have won

PORTRAIT OF
A GENTLEMAN

GERMAN
SCHOOL

A German Portrait of 1491



This portrait, which was No. 13 in the Chateau de Nijenrode sale in Amsterdam last year, has recently been purchased by the Metropolitan Museum. It is dated 1491 and bears the initials H H in the upper right corner. It is not, however, the work of the elder Holbein, who is the only artist with these initials painting at that date. The picture was formerly in the Frazioni Collection, Bergamo, and the Nordus Collection, Suresnes.

distinction through their Mexican scenes, almost no attention has been paid to Mexican art in this country until the Society of Independent Artists brought Mexican painting, drawing and sculpture to New York through the medium of its annual exhibitions. Science long has known the wonders and the beauty of Aztec, Toltec and Mayan art and architecture and what we know of it we have learned chiefly through the objects in such institutions as the American Museum of Natural History, although our Southwestern art museums are paying Mexican architec-

ture the compliment of fashioning their buildings after the style the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

STUDIO NOTES

Robert Henri, who has been painting in Spain, is planning to spend the spring in Ireland.

Louis Ritman arrived in New York on March 28 from the Middle West where he has been painting and giving exhibitions. Mr. Ritman has sold to the Des Moines Art Association two canvases for its permanent collection. At the close of his exhibition which opens at the Milch Galleries on April 7, he will sail for Paris.

Marguerite Enos, of Troy, and Mary Riley, of Washington, were in New York for the opening reception of the Seven Women Painters, of which they are members. The exhibition is being held at the Ainslie Galleries.

Louis F. Berneker and Maude Berneker will go early in the season to Gloucester where they will occupy the house purchased recently by them, the residence of the late Paul Cornoyer.

Elizabeth Holt Pfister has moved into a new gallery at 630 Lexington Ave. and will soon announce her first exhibition.

Martha Walter has completed an important group portrait of a mother and two children at her studio, 130 W. 57 St.

Gladys Brannigan is sending twenty-nine of her pictures of English and Irish scenes, painted last summer, to the Doll & Richards Gallery in Boston for an exhibition beginning April 9.

Grace Horne of Boston is visiting at the National Arts Club.

Knighton Hammond, who has been painting at San Remo all winter, has sold a number of canvases.

Mrs. Mitchell Kennerley gave a tea for Helen Mary Boulnois, whose pictures were shown to the guests. The artist wrote and illustrated a book of her travels called "Into Little Tibet." She has just sailed for Cape Town, Africa, to gather material and pictures for another book.

Jane Peterson went to Washington this week for her exhibition at the Van Dyck Galleries. She has a commission to paint a picture of a homestead near Washington.

Leopold Seyffert has gone to Denver to paint the portrait of Governor William E. Sweet. The exhibit of portraits by him recently held in Denver will be shown in Colorado Springs and Boulder.

Two Americans have been holding an exhibit at the salon of the former Palais Sagan, 57 rue Saint-Dominique. They are Mrs. Nancy Cox McCormack, sculptor, and Edgar Alwin Payne, painter.

FRENCH NATION WILL
SELL DE RIDDER ART

(Continued from page 1)

else, and portraits by Thomas De Keijser, Cornelius Janssens, Adrien Key and Gerard Ter Borch as well as some of the genre subjects by the last-named painter. In this field Gabriel Metsu is represented and also Quieringh Brekelenkam, Jan Steen, Nicolaes Maes, Pieter de Hooch, Jan Koedijk, Pieter Codde and the two Van Ostades.

Painters of marine scenes include Jan Van Goyen. Albert Cuyp is represented by his studies of horses and riders, and there are two Ruysdales, an early Hobbema, Jan van de Cappelle and Willem Van de Velde. Wouwermans is here with "The Ford," others represented are Jan Wyants, Paulus Potter, Van Beijeren and Kalf, both of the latter being famous for their still lifes, of which this collection includes two very brilliant examples.

The Flemish painters include Rubens, who is represented by two portraits, and that great rarity in a private collection, one of his landscapes, together with a religious subject. There are several Van Dycks, and other works by Gonsales Coox, Biset, and David Teniers.

Those interested in the sale of the De Ridder collection may see a copy of the illustrated catalogue at the Kleinberger Galleries, No. 725 Fifth Avenue, any time until the opening of the sale in Paris.

Mrs. McCormack's works included a bust of Mussolini, made in Rome.

Yan MacLeod's bust of John Barrymore, modeled from impressions she received while attending his performance of Hamlet, has been placed in the lobby of Mark Strand Theatre. Mr. Barrymore is appearing there this week in the film version of "Beau Brummel."

E. Hodgson Smart is in Montreal painting a portrait of General Sir Arthur Currie. Mr. Smart expects to sail for England within the next few weeks.

Architectural Prizes Awarded

C. Grant LaFarge was awarded the medal of honor by the New York Chapter of the American Institute of Architects. Otto F. Cerny, of Cicero, Ill., received the Le Brun scholarship for the best design for a hypothetical neuro-pathic center. The award carries \$1,400 to be spent in travel during six months.

Modern Art at Union League

Mrs. Albert Sterner is assembling an exhibition of modern art for the Union League Club which will open on April 10. The works of Cézanne, Gauguin, Matisse and other Moderns will be shown.

OBITUARY

SIR EDMUND WALKER

Sir Edmund Walker, patron of art, music, literature, and science, is dead in Toronto. By his suggestion, the Grange Gallery was presented by the late Goldwin Smith to Toronto. Sir Edmund was the chief governor of the art gallery of the Grange, and of the Royal Ontario Museum, of which he was the founder. He was also president of the federal commission which selected works of art for the National Gallery at Ottawa, and all of these art centres are the richer for valuable contributions from him. Sir Edmund's private collection of paintings was always one of the finest in the Dominion. He actively encouraged Canadian art, and artists, and the young painter or musician or writer or scientist found in him as kind a friend as did the young banker. He rose in the service of the Canadian Bank of Commerce to the presidency of the institution, and was considered a leader in financial matters. He was the chancellor of the University of Toronto. Among the books he wrote was "Early Italian Art."

FREDERICK C. GORDON

Frederick Charles Gordon, president of the Westfield (N. J.) Art Association, head of the art department of the Century Magazine under Richard Watson Gilder and former mayor of Mountainside, died of heart disease in his studio at High Orchard, N. J. Mr. Gordon was born sixty-eight years ago in Toronto. Primarily an artist in black-and-white and an illustrator, Mr. Gordon also painted in water colors and oils, some of his canvases being among the prized possession of Westfield residents.

FIDELIA BRIDGES

Fidelia Bridges, painter, died at her home, New Canaan, Conn., in her ninth year. She was made an Associate Academician in 1873, and became a member of the American Water Color Society the following year.

Many Sales By Dodge MacKnight

BOSTON—The usual interest was manifested in the annual show of water colors by Dodge MacKnight. Within five minutes after the opening eleven pictures had been sold, and half the collection was spoken for within the hour. "Far from Crazy Jazz Land" is the name the painter gives to the group done in Bermuda.

CALLS FRENCH ART
"INCOMPREHENSIBLE"

Director Saint-Gaudens of Carnegie Says the Artists There are Simply Painting for Painting

PITTSBURGH—In an address at Carnegie Institute the director of fine arts, Homer Saint-Gaudens, discussed, among other things, the paintings he obtained in France for the next International.

"In the first place, make up your minds that French art as you are to see it this year will be absolutely incomprehensible to you," he said, "for the reason that you cannot have the faintest conception of what the French are driving at."

"The language of art is not universal. Quite the contrary. The French section represents the French language of art. The English section represents the English language of art. The symbols of the art of both are recognizable as something by the other and indeed by every other country in the world. Unfortunately they do not mean the same things in any other country in the world. So art, instead of being a universal language, consists of a set of symbols, familiar in a general way to all, but which create wholly different emotions in each and every land."

"More than that, we folks, the English and the Southern Europeans, wish to find in painting a pleasantness, or, at any rate, something which will give to the average human being of culture a pictorial emotion to delight the eye. But the French, at the present moment, are not looking for pleasantness. The French artist is simply painting for painting, while his appreciators are a number of introspective persons who affect to indulge in the super-refinements of colors, tones and compositions. What appeals to them is the intention of the painter. For them when an artist tries to do something new and does it with originality, it does not matter whether there is harmony in color, or whether the drawing is correct. They want novelty."

"For instance, in the Salon d'Automne last fall, they included canvases of the old painter Carrière, whose work is more intellectual and sentimental than interesting as pure painting. They hung his work in a corner. Desvallières, our jurymen of last year, objected to what he considered this exclusion of Carrière's work, saying, 'He is the only one who has real sentiment.' To which the committee replied, 'We are not interested in sentiment, but just in the way a painting is technically carried out, regardless of any kind of pleasantness. We do not for one moment say that our present efforts are beautiful, but we hope that they will lead us somewhere.'"

"Again, when recently I met at tea a white-haired, old gentleman, Monsieur Masson, one of Benédite's assistants at the Luxembourg and when I told him I had just been to the Salon des Indépendants and that in all their three thousand, one hundred and forty-three pictures I saw nothing that had the slightest hope in it for me, he optimistically replied, 'Oh! there was one. The picture of the cow with its throat cut.'"

"To me it was quite as bad as it was painted, not one whit better than it looked. To Masson it was a fascinatingly new idea carried out in a new way. "Another example I met with in selecting a canvas by Picasso, one of the leaders of the new school. Picasso, on the one hand, does things that resemble the designs of a child with colored building blocks on the parlor rug, and on the other hand paints and draws as well as anybody, and better than most. Our particular painting is of a woman wrapped in what Picasso thinks is a toga, but what I call a bath towel, seated by the edge of what somebody might think to be water."

"The point of my story is that Picasso's agent, Rosenberg, took me into a room where there were a number of Picasso's more classic drawings. The agent pointed out a nude which was drawn with fine, but few, lines. 'See the roundness of the leg, how is it expressed by just two thin outlines,' he said. 'Watch how you get the effect of the line of this waist when there is no line there, in fact, nothing but a line on the other side of the body.'"

"He was perfectly right. The leg did seem round. The line of the waist did seem there. But what of it? When all is said and done, the interest lay in the stunt Picasso did and not in the actual beauty of the subject."

"Besides Picasso, who is really not a Frenchman, but a Spaniard, the acknowledged leaders of this much-talked-of school are Derain and Matisse."

"St. Patrick" in Parliament

LONDON—It is strange, now that Ireland is an independent state, that we should be unveiling at the Central Hall of the Houses of Parliament a mosaic of St. Patrick, her patron saint, whose mission it was to bring Ireland into line with British civilization and religion. The saint is depicted in bishop's vestments against a background of green fields and brown rocks, the shamrock springing up at his feet in the foreground. St. Columba and St. Bridget are at his side.

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PORTRAITISTS HOLD THEIR ANNUAL SHOW

Twenty-Three Members of the National Association Exhibit at Young's—Sculptures Included

Twenty-three members of the National Association of Portrait Painters have sent twenty-eight portraits to the eleventh annual exhibition of the society, to be on view in the Howard Young Galleries until April 15. There are also included a bust portrait of Benjamin Kimball by Joseph R. De Camp, who died since the last annual show of this group, and sculptures by Herbert French and Gertrude V. Whitney.

As should be expected of a contemporary portrait show, most of the canvases here reflect the prosperous social world, by craftsmanship of the perfectly assured order. In such a classification may be included Louis Betts' full-length figure of Mrs. Richard K. Fox; Charles W. Hawthorne's seated half-length of a woman in a mauve-colored gown that he has made a superb piece of color; Philip L. Hale's little girl in a large black hat and black-and-grey coat, and Ernest L. Ipsen's "Mrs. MacDonald," which stands out in this company through the quiet reserve with which the artist has treated his subject.

What portraiture means as an aristocratic art is shown in Irving R. Wiles' "Miss F.," out of which the lovely little head and face comes as a delicate flower, and in his self-portrait, a distinguished piece of modeling and lighting. Ellen Emmet Rand's "Lois" is in this same classification. The men's portraits in the show, except in the case of Robert Vonnoh's wholly admirable half length of Carl Akeley, the sculptor, incline more to the official type, as in Charles Hopkinson's standing figure of the late Henry P. Davidson, which belongs to the frock-coat era.

Wayman Adams disturbs this general atmosphere of the polite world with his seated figure of J. Otis Wardwell, a round-faced, bespectacled man in green velvet shooting clothes, across his knees a gun, from which may come the smoke wreaths surrounding this humorous apparition. Victor D. Hecht contributes another unconventional type in his bust portrait of Morris Mecanic, above whose long, weary, though interesting, countenance rises two horns of hair of most satanic suggestion. George Luks, naturally enough, also goes out of the modish world for his subject. His bust of "Frances O'Brien" indicates that if she comes from the land her name suggests, she is the most tragic young Irish-woman in the world.

Canvases suggesting the studio more than portraiture include Ben Ali Haggin's two large full-length studies, the one of the dancing girl "Nuhr-el-Huda" being remembered from a last year's Academy show, while the second one is an unfinished portrait of a young woman in a pink costume and a white wig, the work in its present stage suggesting a decoration rather than a portrait. DeWitt M. Lockman's portrait is that of a Spanish-looking girl with an alluring air, very handsome in color, and painted with real distinction. Lilian Westcott Hale's "Nancy" is also of the studio type, showing a young girl reading in a deep chair

by a window, her air of absorption being capital indicated.

Other contributors to the show include R. Sloan Bredin, Douglas Volk, Lydia Field Emmet, Jean McLane, Karl Anderson, Randall Davey, Mary Foote and Robert Henri.

A Condensed "Independents"

John Sloan has composed his exhibition at the Whitney Studio Club of the works of thirty-four artists who were exhibitors with the Independents.

Outside of Warren Wheelock, who is represented by a cubistic study of a mother and child; Serge Soudeikine, Glenn Coleman, Toshi Shimizu, Alfred Maurer, Afroyim, Theresa F. Walkowitz and Louis Lozowick, most of these painters are not exactly familiar to visitors of art galleries although they are by no means novices in the art of painting.

The selections range from the purely representational landscape, quite lyric in feeling, of Paul Bartlett (whose name is destined to confuse him with the sculptor), to the post-impressionist spirit of the landscapes of Lydia Kalbhen and Ruth Seymour. There are included the carefully considered distortions of Joseph Meirhan's "Woman with Newspaper" and the classic "Baigneuses" of Nathalie Newking. A painting of roof tops by Doris Rosenthal is attracting notice not only by its color but by its sharply receding planes. The remaining contributors are E. A. Argyropodon, Henry Glintenkamp, Nena Tablada, H. Texoon, Edith Dimock, Henriette Pierrot, Mae Larsen, John Pandick, Fred Gardner, Martin J. Easoni, Palmer C. Hayden, Dorothy R. Lubell, Helene Jungerich, Gertrude S. Gertrude, Lois Lenski, Frank Califano, Dorothy Schiller, William Pogrebysky and John Ceratti. The exhibition extends until April 12.

Prints by Rennie

Etchings and dry-points, by Frank Rennie are shown at the New York Public Library, 121 East 58th St., through April. Mr. Rennie is both a romanticist and a realist, at times recording with engaging fidelity the detail of the interior of a bakery shop and again creating a fantasy, "The Dance," which partakes of the abstruseness of one of Goya's "Proverbs." "The Garden" is another fancy, but not so puzzling, with heart-shaped trees and young lovers.

"The Comedians," in dry-point, is quite clear of fumbling, and the arrangement of the three figures and the lighting around them makes this a noteworthy plate. "Growing Bulbs," "The Block Party," "The Birthday Cake," and several Italian subjects make this exhibition, for so small a one, singularly complete.

R. Hinton Perry's Sanguines

In the Reinhardt Galleries until April 12 there will be shown twenty-six portrait sketches in red chalk by R. Hinton Perry. His subjects include several important social personages among whom are the Princess Marie de Bourbon, Prince and Princess Youssouppoff, Baron Frederick Ply de Piliis, the Vicomtesse de Frise, Mrs. Marcus Daly and Mrs. Cordelia Biddle Duke.

Mr. Perry has the ability to set down the characteristics of his subjects with an easy, smooth stroke of his chalk but there is an effect of monotony about this room with its single line of portrait sketches, part of which comes from the limits of the medium itself and partly by his habit of confining his poses of the head to only four positions and those rather rigid ones.

WATER COLORISTS RE-ELECT DUNSMORE

American Society Also Makes Life Members of Adams and Benson, Skou and F. Tenney Johnson.

John Ward Dunsmore has been re-elected president, Edward H. Potthast, treasurer, and George Pearse Ennis, secretary of the American Water Color Society. E. Irving Couse and Roy Browne were elected on the board of control. Members elected to life memberships are Wayman Adams, Frank W. Benson, Frank Tenney Johnson and Sigurd Skou.

The jury of selection for next year's show comprises Roy Brown, Hilda Belcher, Alphaeus Cole, E. Irving Couse, Charles C. Curran, John Ward Dunsmore, George Pearse Ennis, Anna Fisher, Felicie W. Howell, Edward Potthast, Edward Volkert, Granville Smith, William Starkweather, Albert Groll, and Ernest Ipsen; alternates Oscar Julius, Henry Snell, William Whittemore and J. Scott Williams.

Portrait by Kneller Found by Dr. Bye in Elkins Collection

PHILADELPHIA—While working on several unattributed canvases Dr. Arthur Edwin Bye, curator of paintings at the Pennsylvania Museum, Fairmount Park, discovered a painting by Sir Godfrey Kneller which had long lain unnoticed in the Elkins collection. The work is a portrait of Lord Henry Howard, Duke of Norfolk, hereditary Earl Marshal of England, painted about 1680.

In removing the frame, Dr. Bye found on the back the inscription "Hon. Mary Howard, to go with the house." She was a member of the same family as Catherine Howard, one of the wives of Henry VIII. The garments, armor, wig, and lace of Lord Henry belong to the time of James II, and it is painted, according to Dr. Bye, who made the attribution, "in the florid, superficial and skillful manner."

Reich's Etchings for the Public

An appraisal of the estate of Jacques Reich, portrait etcher, who died at New Dorp, S. I., on July 8 last, shows that he left property worth \$21,498 to his family. His will left his copper plates of eminent statesmen, poets, generals, and men of prominence to the Metropolitan Museum, the New York Public Library and State University libraries.

PARIS

Although the appreciation of the public is valuable, a true artist prefers the judgment of his peers, and Mr. John W. Winkler must have experienced a feeling of legitimate pride when Albert Besnard, the director of the Ecole des Beaux Arts, and former director of the Académie de France in Rome—and a great artist into the bargain—did the honors at the inauguration of Winkler's exhibition of etchings in the Marcel Guiot Gallery. Up to the present time Mr. Winkler has been content simply to send specimens of his work to exhibitions of different groups of etchers, and this important show, comprising not less than sixty etchings, which represent a résumé of his entire work, is his first exhibition in Paris. Two-thirds of the items exhibited reproduce aspects of San Francisco, where this young artist passed his early days, and it must be admitted they do credit to the teaching he received in the San Francisco Institute of Art. But if that is where he learned the ABC of his art, and learned it thoroughly well,

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Winkler Shows Etchings in Paris



"DELICATESSEN MAKER" Etching By JOHN W. WINKLER
Shown at the exhibition of the artist's work in the Marcel Guiot Gallery, Paris.
Albert Besnard did the honors at the opening reception

his best school was obviously the street, and he has acquired his individuality by studying life at first-hand.

The unique position of the great California port, the picturesqueness of its Chinese quarter, the slightly Bohemian character of its suburbs perched up on the hills, reminding one of old Montmartre, supplemented by the magnificent bay and the background of blue sea, have undoubtedly had a very happy influence on the artistic development of Mr. Winkler, who has found in all this, innumerable motives of inspiration. Parisians did not know that Telegraph Hill so much resembled Montmartre, and they were flattered to find it out. On the other hand, although the technique of this artist is quite original, it does, nevertheless, by its careful conscientiousness, remind one of Méryon, and by its nervous touch, of Whistler, both very Parisian—for although the latter was born at Lowell, Mass., he had a theory that an artist had the right to be born anywhere he pleased.

A part of the exhibition, including many recent works, had found its source of inspiration in picturesque Parisian types—vendors of second-hand goods, keepers of second-hand bookstalls, vagabonds, bird sellers, and street scenes taken from the life, revealing exceptional gifts of observation and sympathy, and

sketched with real genius. Many then were the reasons why this exhibition should meet with so much enthusiasm among Parisian amateurs, and its success was a foregone conclusion. The French government acquired, for different national collections, proofs of two important plates, "Mission Street Wharf" and "Fisherman's Home on Telegraph Hill," and the Luxembourg Museum secured another proof typical of the artist's style, entitled "Delicatessen Maker," which we here reproduce, and several proofs of nearly every plate have been purchased by the French collectors. Mr. Winkler, who already occupied in America a front-rank place, has immediately found a niche here among first-rate artists.

At the close of the Winkler exhibition, the Guiot Gallery had the happy idea of assembling a comprehensive group of Albert Besnard's drawings and putting them on view. Far from revealing the artist in any unknown aspect, these drawings demonstrate his genius in the first freshness of its inspiration. M. Besnard's remarkable sense of life is well known, but perhaps one can make the acquaintance of the artist better through his drawings than through his pictures, appreciate his marvelous science which makes light of difficulties, his fine sensibility, and his wonderful diversity. These

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drawings are, in the full sense of the
term, the productions of a master.

Only a poet could have conceived the
idea full of charm of offering to the
public view an art collection of hands and
feet executed by artists of every time,
and M. Jean-Louis Vaudoyer, who is
the creator of this exhibition, is, in
reality, not only a very clever art critic,
but a poet and novelist of no mean talent.
Since it is well known that the treat-
ment of the hands and feet in a
figure is of the first importance, what
then must be the value of expression in
a portrait of these features, and how the
manner in which they are treated must
constitute an infallible criterion of the
talent of an artist.

Although it does not pretend to be a
complete history of the hand in art, the
specimens brought together in the Louis
Sambon Gallery present a varied choice
of examples borrowed from painting and
sculpture from the time of antiquity up
to the present day: Greek hands, calm
and pure, hands hieratic and decorative
from the extreme Orient, religious hands
from the Middle Ages, the long slender
hands of the Renaissance accustomed
to touch and handle precious things; dim-
pled hands without a care of the
XVIIIth century, and finally, since the
Revolution, an extraordinary variety of
hands—they become individual and are
real portraits. Naturally the exhibition
contained hands by Van Dyck, also some
specimens of Nattier, Rigaud, Watteau
and Lancret; then nearer our own day
we have hands executed by Ingres, Prud-
hon, Gericault, Delacroix, Chassériau,
Ricard, Puvion de Chavannes, and, to
complete the collection, we have Rodin,
Degas, Besnard, Blanche. The entire
group has been borrowed by M. Vaudoyer
from private collections and from artists,
and forms an attractive and very in-
structive whole.

It has been proposed to hold an im-
portant exhibition of Swiss art about the
end of May which would extend from
Holbein to Hödler, and which would be
held in the Jeu de Paume. Another
proposition for the same premises is an
English exhibition which it is suggested
should take place in the Autumn. The
proposed exhibition of French art of
the XVIIIth century has been deferred
until October.

—H. S. C.

INDIANAPOLIS

Miss Anna E. Turell has resigned as
librarian of the John Herron Art Insti-
tute, an office which she has held ever
since the founding of the Institute was
made possible by the bequest of her
uncle, whose name the place bears. The
first director of the art institute, under
whom she served, was William Henry
Fox, the present director of the Brook-
lyn Museum. Miss Turell was awarded
an honorary membership in the Art As-
sociation.

The summer session of the John Her-
ron Art School is to be held at Winona
Lake, in the northern part of Indiana,
from June 23 to August 2. Miss Edna
Mann Shover, principal, will direct the
school.

An April show of prints at the Art
Institute includes two important collec-
tions, one of them more than 100 wood-
cuts by members of the English Society
of Wood Engravers, lent by the Car-
negie Institute; the other of Japanese
color prints from the time of the primi-
tives down to the present.

—Lucille E. Morehouse.

COLUMBUS

Exhibitions of paintings by old and
modern masters and of Cashmere, per-
sian and paisley shawls are the April of-
ferings at the Gallery of Fine Arts. The
paintings are shown through the courtesy
of the R. C. and N. M. Vose Gallery of
Boston. The artists include Blakelock,
Bunce, Copley, Duveneck, Fuller, Mur-
phy, Martin, Sully, Stuart, Ranger, Weir,
Inness, Thayer, Ernest Albert, Elliott
Daingerfield, Charles H. Davis, Carl J.
Nordell, Daniel Garber, Maurice
Fromkes, Louis Kronberg, Carleton Wig-
gins, Guy Wiggins, H. Dudley Murphy,
Edmund C. Tarbell, Arthur Spear, John
Sharman, John Vanderlyn, Corot, Diaz,
Montecicelli, Ziem, Beechey, Reynolds,
Israels, Kneller, and "the Master of
Frankfort."

LONDON

It is an apt idea on the part of Messrs.
Colnaghi to confer the name of the
Grosvenor Galleries on their New Bond
St. premises, for with the passing of the
old Grosvenor will go one of the mile-
stones in the history of modern art,
and it is fitting that at least the title
should be preserved. Ever since this
firm directed events at the Grosvenor
Galleries at No. 51a, we have had a suc-
cession of really interesting shows of the
work of men who, working in their
several and often widely different ways,
have yet counted for much in a variety of
directions, and it is well to know that a
similar policy is to direct the shows of
modern work which are in future to be
held by Messrs. Colnaghi at No. 144
New Bond St. In fact an excellent
exhibition is now on view, which includes
an Ambrose McEvoy portrait which is
a distinct advance on the nebulousness of
the figure studies to which he has ac-
customed us of late, a very able painting
of a girl's head, entitled "Matitchka" by
Gerald Brockhurst, painted in the man-
ner of a Bronzino, and one of George
Clausen's transcripts of London on a
winter's day. Philip Connard, who seems
to paint with more mastery and direct-
ness in every new picture that he shows,
sends a most arresting "Still Life," and
Sir John Lavery contributes one of those
studies of elegant drawing rooms, which
he handles with such dexterity. I gather
that in their policy of restricting their
shows only to work of the highest merit,
Messrs. Colnaghi will find their task
simplified through the smaller hanging
capacity of the rooms now employed.

If you want to see how Wilson Steer
can express himself in water color, you
must spend an afternoon at the Goupil
Gallery, where this artist is, after a
lapse of some fifteen years, holding a one-
man show. These drawings, which for
the most part represent his recent work,
are among the most tender and expres-
sive things in the show, and make his
oils look ragged and inconclusive by
comparison. So delicately do they repre-
sent the nuances of light and atmos-
phere that only the trained eye of an
artist perceives all their infinitesimal
gradation. In the oil medium, the paint-
er seems to find his limitation earlier
and to leave a number of his studies
disappointingly unfinished. But in his
portraits he knows exactly where to leave
a passage untouched so that the sugges-
tion of character which it conveys may
remain perfect. The show gives a sur-
prising sense of versatility and it is dif-
ficult to decide whether Steer shows him-
self the more accomplished in his land-
scapes, portraits, or classical composi-
tions. Here is a man who has left his
mark, almost more than any other, on
contemporary painting.

At the Leicester Galleries Miss Bea-
trice Bland is exhibiting those flower
pieces on which she has already built
up a solid reputation. Her work is very
fresh, very broad and exactly suited to
her theme. It will probably rank with
that of the great flower painters of
France and Holland.

The portrait of a monk, painted by
Titian between 1555 and 1560, and
bought by the Felton Bequest from
Messrs. Agnew for the National Gallery
of Victoria, Melbourne, is now on view
at the National Gallery, Trafalgar
Square, prior to its shipment. It has
been to the advantage of the Bequest that
this work, acquired in Italy, was not in-
cluded among the list of works of arts
forbidden for export by the Italian gov-
ernment, and the latter did not see fit to
purchase it at the price offered by the
London firm. It is a late work of the
master, painted broadly and forcibly,
and in deep, rather sombre hues... the
mature work of a mature artist. It is
understood that owing to the assistance
afforded by Messrs. Agnew, Mr. Frank
Rinder, who represents the Trust over
here, was enabled to secure the portrait
at a most reasonable figure.

The Tate Gallery has bought three of
the water colors included at the Boudin
Exhibition at the Lefèvre Gallery, the
proprietors of which have themselves
presented a fourth. It is understood
that within a week from the opening not
one of the two hundred drawings shown
remained unsold.

—L. G.-S.

BERLIN

A private gallery destined to be dis-
persed, is exhibited at Cassirer's. The
leaders and initiators of Impressionism
are well represented. A dozen pictures
by Max Liebermann ranging from 1874
to 1912, give a good idea of the beginning
and steady development of the master.
Included are a Dutch "Interior" of 1881,
the self-portrait of 1902, "Canal at
Edam," 1907, and the "Polo Players,"
1912. Max Slevogt is represented by
four pictures, and Wilhelm Trübner by
a number of excellent canvases.

At Flechtheim's the water colors and
prints by George A. Mathéy make us
acquainted with an artist of much cul-
ture and refinement. In his out-door pic-
tures he has caught the special appeal
of the Spanish landscape.

In the print room of J. B. Neumann
two Constructivist artists are on show.
Alexander Bortnyk, of Budapest, ex-
hibits works accomplished during the last
few years. Pastels and drawings by
Otto Freundlich show him possessed of
a remarkable capacity of linear expres-
sion.

An artist of much charm is F. Heye
at Casper's. With strong and intense
colors he depicts Italian landscapes. His
portraits are of fine and impressive
characterization.

The products of the three prominent
porcelain manufactures belonging to the
German State: Nymphenburg, Meissen
and Berlin, have been exhibited at the
antiquity department of Wertheim's.
Mention has been made of an increas-
ing activity in the management of these
renowned factories.

About 250 drawings by children, col-
lected in Russia in the settlements of the
International Society for the Salvation
of Children, were exhibited in Berlin.
This collection will be among the works
to be studied to determine the psychic
process in the creative mind. These re-
searches will, it is expected, throw also
light upon the conception of works of
primitive art and will perhaps also help
to clarify the new researches in the line
of art by insane persons, which lately
has aroused so much interest. The
drawings exhibited here reflect the im-
pressions gathered by children exposed
to the excitements and disturbances of
present-day Russia.

—F. T.

ST. LOUIS

Nino Ronchi, the young Italian artist
whose color fantasies were shown at the
Guild Galleries, intends going to New
York to develop, with Ted Shawn, some
ideas of musical interpretation by means
of movement and color.

Two paintings by Paul Berdanier have
been sold. "The Mystery of Night," a
low-toned nocturne, was purchased by
J. C. Strauss of the Strauss Studios.
"From My Sun-Room Window," a snowy
landscape, has been acquired by Mrs.
Bessie Brown Ricker.

Fifty pictures by Miss Mary McColl
are shown at the Todd Studios. They
include landscape, floral design, still life
and figure painting.

Fifty photographs of Colorado scenery
made by Laura Gilpin, of the Broadmoor
Art Academy at Colorado Springs, will
be exhibited at the City Art Museum
during April.

The Kouchakji Frères will lend to the
City Art Museum during April twenty
Persian miniatures, several Hellenic
bronzes, some Sassanian glassware, and
various objects of Rakka and Sultana-
bad pottery.

—Frances M. Batty.

HARTFORD

Ruel Crompton Tuttle, after an ab-
sence of two years from his home city,
is holding an exhibition of his water
colors in the Wadsworth Atheneum. Re-
cent paintings of northern New England
play an important part, and emphasize
the beauty of the American landscape
as in "Top of the World" and "Skiing."
His impressions of Spain are vivid. The
"Giralda Tower" and a nocturne "San
Sebastian—the Bridge" are beautiful ex-
amples of his foreign scenes. Numer-
ous works have been sold.

—Carl Ringius.

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**CLEVELAND**

Several pieces of Italian majolica given by J. H. Wade, and loans of the same beautiful and brittle ware from William G. Mather, make up the large part of a small and choice collection just put on view at the Museum. The oldest is a XVth century plate in gray crackle, yellows and browns. Two of the plates shown were given by M. and R. Stora.

The Museum Print Club has been enriched by a crayon sketch, "Une Idylle" and a drawing in sepia, "French Soldier in the Trenches," both by Forain, whose exhibition is still on at the Museum. A Degas drawing of a ballet girl, another gift, and the Forain crayon are contributions from Ralph King. At its last meeting the club and invited guests heard a delightful talk by the Bohemian etcher Emil Orlik, on Japanese prints and his own experience in woodcutting.

Brilliant flower studies in oil and in the new cement work in which all designs are in relief, are attracting much attention at the Gage Gallery. They are by Dorothea Litzinger, of New York, who shows herself well versed in color and design.

American oils shown in the main gallery by Mr. George Gage, who has just returned from holding an exhibition in Louisville, Ky., include works by Inness, Chauncey Ryder, George Boughton, and "The Venetian Girl," a splendid head by Duveneck. One of William Morris Hunt's rare studies of his favorite model, Minnie Russell, is also shown.

—Jessie C. Glassier.

BERKELEY, CAL.

The California School of Arts and Crafts announces its eighteenth annual summer session to be held in Berkeley and Oakland, Cal., from June 23 to Aug. 1. The summer work given will emphasize first, courses intended primarily for those specializing as designers, illustrators, interior decorators, commercial and poster artists, and craftsmen in wood, the metals, textiles and pottery; second, courses for students of the fine arts; third, courses for supervisors and teachers of the arts and crafts and for grade teachers and teachers in the rural schools.

Students will be able to combine study with recreation. Week-end outings at small cost can be arranged from Berkeley to such nearby points of art, scenic or educational interest as Carmel Mission, Stanford University, Lick Observatory on Mount Hamilton, the redwood country, Mount Tamalpais, Mare Island and the coast resorts.

As the School is an incorporated degree-granting college of the arts and crafts, credit for many of the summer session courses will apply toward degrees.

GRAND RAPIDS

Ground has been broken for the new gallery of the Art Association on its property at 230 Fulton St., East, and actual construction work was started the next day. The honor of turning the first spadeful of earth was awarded to Mrs. Cyrus E. Perkins, the founder of the Association. Then Mrs. Clarence S. Dexter, the president, took her turn at the digging, and was followed by Mrs. W. B. Willard, Miss Annette Richards, Mrs. Emily Chamberlain, Mrs. Alva Brown, Miss Letta Thomas, Miss Lora Foote and the ex-presidents, Mrs. Robt. E. Shanahan and Mrs. Frederick W. Powers.

In May the Art Association will have a memorial exhibition of the works of Frederick S. Church. The artist was born in Grand Rapids in 1842. A large number of his pictures are owned here.

DENVER

Portraits by Leopold Seyffert are shown at the Public Library until April 5 under the auspices of the Denver Art Museum. Drawings as well as finished portraits are on view. Director Eggers, in commenting on the show in the Museum's bulletin, said:

"The sparkling vitality of Seyffert's characterizations makes this one portrait show in a hundred.

"You feel that you are meeting real people as you view these canvases—and that these real people are being seen in some of their most interesting moments."

MONTCLAIR

On March 27 two exhibitions opened at the Museum, to continue until April 27. The first comprises seventeen paintings in oil, and miniatures and drawings by William J. Baer, and the other includes thirty-nine paintings by Henry R. Poore. There are portraits in both exhibits, and both of the artists show much versatility in the wide variety of subjects painted. A figure painting in Mr. Baer's "Spring Song" is particularly good, while the animal studies by Mr. Poore are among the striking pictures.

ST. PETERSBURG, FLA.

An exhibition by the illustrators who are members of the New Rochelle Art Association was brought in its entirety to this town and shown by the St. Petersburg Art Club. A picture by Norman Rockwell was sold.

George Inness, Jr., held a show here from which three pictures were sold for a total of \$7,000.

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BOSTON

The local art season has taken its annual Easter spurt, and things are more interesting than for several months. Great success marked the opening of the small picture show at the Boston Art Club. Lester G. Hornby was chairman of the special committee for this exhibit.

About 100 painters were invited to show what they could do in a space five feet square. In all 350 pictures were hung, and the exhibition as a whole is the best on the score of variety for the year. Fully 2,000 people attended on the opening day and within a space of two hours twenty-one pictures were sold. They have been going at the rate of ten or twelve a day ever since. The Art Club prize of \$100 was awarded to Theodore Schneider for the best group, a series of atmospheric snow scenes. The Theodore Schneider prize of \$50 was awarded to Frank Carson for the best single picture, a brilliant tropical wood interior called "Jungle." The popular prize of \$25, awarded on the opening day, went to Harry Neyland for the ship picture, "Under Sail." Honorable mentions went to J. Edward Fitzgerald, E. Ambrose Webster, Carl Gordon Cutler, Ross Moffett, Margaret Patterson, E. Parker Nordell, Peter Kilham and Jane Peterson. Among the other artists represented are J. Eliot Enneking, H. Dudley Murphy, S. R. Burleigh, Rosamund L. Smith, Ethel Blanchard Collier, Sally Cross, Stanley Woodward, W. B. Hazelton, Charles Copeland, Greta Allen, Nellie L. Murphy, Harry Leith-Ross, Daphne Dunbar, Edward S. Volkert, John Goss, George H. Leonard, William Baxter Cosson, Tod Lindenmuth, William J. Kaula, Marian P. Waitt, Harley Perkins, Anson K. Cross, Lester G. Hornby, John N. Haapanen, Charles H. Woodbury, C. Scott White, Marion Boyd Allen, H. B. Warren and Sears Gallagher.

Water colors by Charles H. Woodbury, F. W. Benson, Charles Hopkinson, Nelson Chase, George H. Hallowell, William J. Kaula and Dwight Blaney are at the St. Botolph Club for a fortnight.

The Guild of Boston Artists is holding a general spring show, mostly of pictures shown before. Outstanding canvases are Hermann Dudley Murphy's new flower piece and a decorative picture of ducks flying by Frank W. Benson. Margaret Patterson's block prints are on view at Goodspeed's print rooms.

—E. C. Sherburne.

ART IN AMERICA

The following important illustrated articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except numbers 51, 158 and 170, which are one dollar each.

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"The Six and One" exhibiting oil paintings at the Art Club until April 10, are all women. The effect upon entering the gallery and seeing the thirty-seven large canvases and the several smaller ones is one of scintillation. The color and form in the large subjects "Hildegard" and three others, by Mary Kremelberg have a dashing effect, and the bright sunlight in the Spanish southern scenes by Alice Worthington Ball and her "Habitant Houses, Quebec" and "The Ginny Fleet" are of good cheerful outdoor feeling. One wall is made up of a series of child portraits by Ruth Anderson and Camelia Whitehurst, which successfully capture the sprightliness and pert action of childhood. Maude Drein Bryant, among several flower pieces, has two landscapes, "Early Spring" and "November Snow," which show emotion, and Josephine G. Cochran's scenes at Ogunquit and "Low Tide in the River—Baie St. Paul" have both feeling and decorative value in form. The portraits of Mr. and Mrs. Thomas G. Young and Mrs. James Young by Marie DeFord Keller are hung together at the opposite end of the gallery from several small outdoor notes by Miss Kremelberg and flowerettes by Miss Anderson. The exhibit continues to April 10.

The Art Club gallery has been the only preeminently successful one here this season in regard to sales due chiefly to the efforts of Mrs. Morris Hall Pancoast and Mary Butler. The Fellowship sold forty works from its show recently, and the Ten Women Painters show just closed there sold fifteen, including works by Lucile Howard, Fern I. Coppedge, Constance Cochran, Isabel Branson Cartwright, Helen K. McCarthy, Cora Brooks and Nancy M. Ferguson.

An exhibit of twelve oils and several water colors by Marius Hubert-Robert opened March 31 at the McClees Galleries. As these have been fully reviewed by THE ART NEWS there is no need for a further review here. In the outer gallery is an exhibition of etchings and drypoints of the nude by Emil Fuchs. From the sculpture exhibit just ended the bronze nude "The Rock," by Nanna Matthews Bryant, was sold.

The Print Club is showing etchings by Daniel Garber, Earl Horter, H. Devitt Welsh, George Bellows (lithographs) and George Paul of Paris.

At Welsh's Gallery oil paintings by George Gibbs, Richard Blossom Farley, George Bellows and Fred Wagner are on exhibition.

The School Art League formed this season is holding its first exhibition of charcoal and water color posters by high school children at the Graphic-Sketch Club.

Thornton Oakley has left for a trip through the Pyrenees, Spain, and Portugal for purposes of illustration.

At Staton's Galleries etchings and drypoints by Edward J. and Maurice Detmold are on view.

William G. Kriehoff has just finished a portrait of Judge John M. Patterson which has been placed in Common Pleas Court No. 2 from which Judge Patterson recently retired.

An exhibit of the works of Mrs. Thomas Eakins, Charles Bregier, David Wilson Jordan and Frank B. A. Linton is being held at the studio of Mr. Linton, 2037 DeLancy Place.

In the Pennsylvania Museum there is a notable exhibition of Chippendale furniture loaned by leading old families of the Atlantic seaboard, including specimens from Vincent Lockwood, of New York.

A new shop for prints and rare books was opened in Philadelphia on April 1st at 1500 Walnut St. by George J. C. Grasberger, with whom is associated Miss Lash. The first showing of prints includes works by Emil Orlik, Whistler, Benson, Bone, McEby and others.

—Edward Longstreth.

SALT LAKE CITY

Waldo Middle's collection of oils and water colors, twenty-one pictures in all, on exhibition at the Chamber of Commerce for the past ten days, aroused more than usual interest. The "First Snow," a scene in Cottonwood Cañon, shows his skill in handling light and shade. Another picture is "The Chicago Flower Show."

Ogden art lovers are planning an Art Week. It will be under the auspices of the Ogden Art Society. Efforts may be made a little later for regular exhibitions.

"The Sacred Grove," a large mural painting by Professor E. H. Eastmond, head of the art department of the B. Y. U. of Provo, is attracting considerable attention. "The Sacred Grove" is a spot in New York State where Joseph Smith, founder of Mormonism, is said to have received a vision more than 100 years ago.

A bust of the late Judge Le Grande Young, Utah pioneer, has been made by Gilbert Riswold. The bust, in bronze, will be placed in a church bearing Judge Young's name. —Fred L. W. Bennett.

MILWAUKEE

The first floor galleries of the Art Institute are filled with the exhibition of the Brooklyn Society of Etchers.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****BALTIMORE**

Drawings and etchings now on view at the Museum of Art include work by a number of well-known American artists. Albert Sterner is represented by sixteen works, George Bellows by three.

Others represented are Kenneth Conant, Samuel Halpert, Eugene Higgins, Rockwell Kent, Homer Martin, Henry Eugene Speicher, Joseph Stella, F. Walter Taylor and William Zorach. There are also examples by Forain and Steinlen.

An exhibition of drawings done by Viennese children, ranging from four to sixteen years of age, under Professor Cizek, is announced for April at the Maryland Institute, under the auspices of the Department of Education.

The "Memorial to an Unknown Soldier," by Louis Rosenthal in miniature sculpture, now on view at the Baltimore Museum, has been purchased by the Greek Embassy.

—L. C. E.

WICHITA, KAN.

Paintings by artists of the Middle West, shown at the Kansas City Art Institute, are the April exhibit of the Wichita Art Association.

WASHINGTON

The Pictorial Photographers of Great Britain are exhibiting 100 prints in the National Museum.

At the Art Center is a new exhibition of oil paintings by Winthrop Turney of New York. His wife, Agnes Richmond Turney, shows a group of water colors.

There is also at the Art Center, cubistic sculpture by Arnold Ronnebeck, and his clever piece "London Wedding," and the French ditch-diggers "Les Terrassiers de Paris." Mr. Ronnebeck gave a talk recently on "Modernism in Europe and America," and he has planned a course of lectures for three successive Mondays.

Paintings by Victor Higgins are on view at the Corcoran Gallery, April 1 to 22.

Howard Chandler Christy is painting a portrait of Secretary Hughes.

Eben Comins has recently completed a portrait of Mrs. Wallace Lanahan.

Alexandra Galeski is giving an exhibition of fifty Spanish scenes at the studio of Gertrude R. Brigham, 2015 G. St. The Alhambra, glimpses of Busaco, the mountain resort of Portugal, and other scenes are depicted.

—Helen Wright.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Etchings by S. Tushingham, Roland Clark and Norman Wilkinson, through April.

Ainslie Galleries, 677 Fifth Ave.—Exhibition by seven women painters, to April 15.

Anderson Galleries, Park Ave. and 59th St.—Second exhibition of Joseph Pennell's class in etching and lithography at the Art Students League, to April 14; paintings and drawings by Howard Leigh, to April 19; portraits by Schattenschein, to April 19.

Arlington Galleries, 274 Madison Ave.—Paintings of the Canadian north country, by M. E. Dignam, to April 12.

Art Center, 65-67 East 56th St.—Photographs by Paul Outerbridge, Jr., to April 8; first annual costume exhibition by the Art Alliance, to April 15; 3rd annual exhibition to April 30; photographs by the Pictorial Club, Photographers of America and the work of Ira D. Martin, April 8 to May 6.

Art Patrons of America (direction of Mrs. Albert Sterner), 705 Fifth Ave.—Exhibition of oils and water colors by contemporary American artists.

Babcock Galleries, 19 East 49th St.—Decorative paintings by Karoly Fulop, April 8-21.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.

Bossert Hotel, Montague and Hicks St., Brooklyn.—Exhibition by "The Five," to April 19.

Brooklyn Museum.—Exhibition of paintings recently acquired; American handicraft, to April 16.

City Club, 35 West 44th St.—Paintings of Women admitted from 11 to 4 o'clock.

Civic Club, 14 West 12th St.—Silk murals by Lydia Bush-Brown and water colors by Josephine Nivison, to April 8.

Densings Galleries, 45 West 44th St.—Paintings by Hans Ekegardh, water colors of New Mexico by D. H. Wetherbee, and water colors by the late Mary Rogers, to April 12.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by El Greco, Delacroix, Gauguin and others.

Duveen Galleries, 720 Fifth Ave.—Sketches from "The Miracle" by the Duchess of Rutland.

Ehrlich Galleries, 707 Fifth Ave.—Paintings and furniture of the Pilgrim century and early Colonial period, arranged by Mrs. Ehrlich, to April 15.

Fearon Galleries, 25 West 45th St.—Recent sculpture by Jo Davidson.

Ferargil Galleries, 607 Fifth Ave.—Portraits by American artists and water colors by Miss E. W. Motley.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of paintings by John Singer Sargent, to April 6; American paintings and sculpture.

Grand Central Palace, 46th St. and Lexington Ave.—Exhibition of Russian art, to April 15.

Kennedy Galleries, 693 Fifth Ave.—Old sporting prints; drypoints by Peter Marcus, through April.

Keppel Galleries, 4 East 39th St.—Etchings and drawings by Albert Besnard, to April 19.

Kingore Galleries, 668 Fifth Ave.—Monotypes by Petrella, paintings on glass by Lady Colebrook, and sculpture by Auguste Guenot.

Knoedler Galleries, 556 Fifth Ave.—Paintings by Albert Besnard, paintings by William H. Singer, to April 12.

Kraushaar Galleries, 680 Fifth Ave.—Paintings and sculpture by modern American and European artists; paintings by George Luks, beginning April 12.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings of the Canadian Rockies by Belmore Browne and paintings of the Orient by Hovsep Pushman, April 8-28.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; embroideries from the Greek Islands; daily life of the Greeks and Romans; historical exhibition of etchings; memorial exhibition of the works of J. Alden Weir, to April 20.

Mitch Galleries, 108 West 57th St.—Figure paintings by Louis Ritman, April 7-19.

Montross Galleries, 550 Fifth Ave.—Paintings and drawings by Bryson Burroughs, April 7-26.

National Academy of Design, 215 West 57th St.—99th annual exhibition, to April 20.

National Arts Club, 119 East 19th St.—The annual auction of the National Association of Women Painters and Sculptors. Exhibition, April 3-16; auction, April 14 and April 16.

J. B. Neumann's Print Room, 19 East 57th St.—Graphic art from the XV century to today, to April 15.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings and lithographs by Steinlen, to April 30; landscape prints; drypoints by Raffaelli, to April 30.

N. Y. Public Library, 121 East 58th St.—Etchings and drypoints by Frank Rennie, to April 30.

The Ovington Group, 246 Fulton St., Brooklyn.—Exhibition of water colors and drawings, to April 15.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Water colors by Mahonri Young.

Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Paintings by Boris Anisfeld, Hinton Perry, to April 12; crayon portrait drawings by R. School of Design and Liberal Arts, 212 West 59th St.—Religious paintings by Oronzio Gasparotti; water colors from Giotto's frescoes at Assisi by Irene Weir.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century paintings and modern drawings.

Jacques Seligmann & Co., 705 Fifth Ave.—Exhibition of Gothic and XVIII century art.

Society of Arts and Crafts, 7 West 36th St.—Jewelry by Frank Gardner Hale and Callowhill decorated china and glass, to April 8.

Société Anonyme, 44 West 57th St.—19th exhibition of modern art, to April 12.

Mrs. Sterner's Gallery, 22 West 49th St.—American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Special exhibition of XVIII century English, French and Barbizon paintings.

Whitney Studio Club, 10 West 8th St.—Exhibition selected and arranged by John Sloan, to April 11.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and drawings by E. G. Benito; water colors by George Biddle; paintings by André Wilder.

Howard Young Galleries, 634 Fifth Ave.—The 11th annual exhibition of portraits by the National Association of Portrait Painters, to April 15.

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